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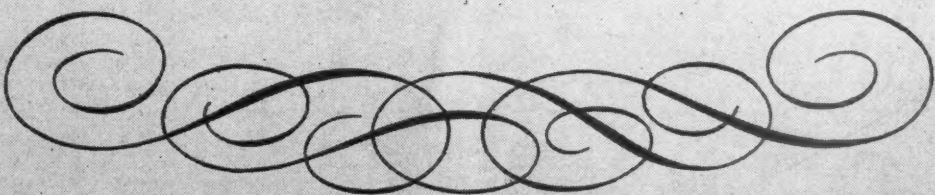
JUN 1 1942

THE *Art Digest*



JUNE 1, 1942

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THE NEWS AND OPINION OF THE ART WORLD



"Study in Textures"

Furman Joseph Finck

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The First of Each Month

THE ART DIGEST plans this summer, as it has for the past 16 years, to appear on its scheduled publication dates—the first of each month from June to October. It will be the only art magazine in America to appear regularly this summer.

However, because of war conditions involving shortages of materials and the more essential demands of the war effort, it will be necessary for the DIGEST to trim its sails to the wind. Hence, this issue comes to you minus the colored cover. This change was made only after much consideration of the fact that the individual subscriber will receive four pages less of the news and opinion of the art world. In compensation, we of the editorial staff will try for greater condensation of vital news and work harder to give you a correlated, illustrated picture of current art events. The quality of the art reporting will be maintained.

What happens to art during the next few months will be of importance to culture in America for years to come, and the DIGEST feels that its primary function is to place this news before its readers, while it is still news.

It was only through the loyal support of its readers that the DIGEST survived the Great Depression; it is my hope that you will understand and see it through the dark days ahead—until the first major victory of the United Nations turns the tide and we insure forever the American Way of Life.

Statement of Policy

JUDGING from several recent letters to the editor, it is perhaps time for the DIGEST to restate its editorial policy, its reason for being. These letters are disparate in premise, but similar in purpose—to convince the editor that the magazine leans either too far to the left or the right. Radicals complain that the pages are wasted on reproductions of uninteresting, academic transcriptions of nature; conservatives, on the other hand, argue that the columns contain too much distorted, illiterate expressionism.

Editorially, the DIGEST belongs in neither camp. It is not, and does not intend to become, the mouthpiece of any one group. It is, if it is anything, an organ for the communication of art news and opinion among all the many factions of the restless art world. Aside from the editorial page (which is mine), the DIGEST reports, without commercial bias or personal favoritism, the art events that we consider of national interest. It is our intent to give, as efficiently as possible, a nation-wide picture each issue of what is happening to art in America.

Being human, we sometimes "sluff" an exhibition, but this is never done through editorial intent. Being journalists, we sometimes crusade against things we feel will injure the art field, and, with equal sincerity and conviction, we campaign for things we think will benefit art and artists—but this is done on the editorial page. Being of sound mind, we select the illustrations (aside from prize winners) with the desire to give an honest impression of a given exhibition.

The word "digest" does not signify a clipping bureau or a

rehashing of stale news; at least 80 percent of every issue is first-hand reporting, written from impressions obtained in the gallery. New York exhibitions are covered "on the hoof" by trained, competent critics; such important out-of-town events as the Pennsylvania Annual, Virginia Biennial and the opening of the Swope Art Gallery demand a personal visit from the editor. Incorporated with this first-hand coverage are opinions of the nation's art critics when they say something that is more than kind-hearted syrup.

We never say "artists and sculptors." And the same goes for printmakers. All are fine artists. The "Where To Show" and "Competitions" departments tell the artists where to send; the calendar of exhibitions tells the laymen where to go; the school section informs the students who is teaching what where; the auction section gives the lowdown on art prices current; the book department tells, either in brief or at length, facts about what is being read; the "Readers Comment" column is the safety valve.

It is all designed to give you a carefully compounded, informative news magazine of art. So, if in this issue, you see a reproduction that makes you grit your teeth, please turn to the next page; perhaps you will find something more to your liking.

Please remember that the DIGEST does not make news; it reports it.

Armistice in Animosity

IT HAS LONG BEEN a moot question. Which is the more tolerant, the conservative or the radical? The following quote from John Garth, conservative California artist and critic of the San Francisco *Argonaut*, indicates that the former are leading in a field where tolerance is not only a virtue, but a rarity. Writing of the two rival groups in San Francisco, Mr. Garth is of the opinion that America's entry into the war has caused much of the bitterness to melt away.

"A common danger," writes Mr. Garth, "is promoting a growing unity in art as in other fields. These exciting art rivalries, which create so much interest in peace times, constitute an emotional luxury, which must and should be sacrificed in the face of the present appalling threat to our very existence as a nation. In the presence of the gigantic tragedy that is shaking the world today, internecine debate over theories of art must look pretty childish to the public at large.

"It is high time that carefully-nurtured, personal resentments and divisionist emotionalism must now be promptly and cleanly discarded in favor of an iron-hard unity for our cultural survival."

It is to be hoped that Mr. Garth is right, but there have not been many signs of it here in the East.

The Met Becomes a Patron

THERE is good news for the sorely-tried American artist on page 9 of this issue, whereon is printed the announcement that the Metropolitan Museum, in collaboration with Artists For Victory, is planning to buy \$52,000 worth of art from a great exhibition to be held next winter. After waiting forlornly for 18 months while Director Francis H. Taylor kept securely tied the purse strings on the Hearn Fund, the American artist had about reached the conclusion that the Metropolitan did not intend to exert itself in the present crisis as a patron of the arts—as have Boston, Philadelphia and Terre Haute recently.

Now the American artist will know he was wrong. Director Taylor was merely biding his time, waiting to do the job in a big way. That was the way he worked when he was director of the Worcester Museum. And now that the giant Metropolitan has moved, it shouldn't be long before it regains its lost leadership in the field of contemporary art.



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THE READERS COMMENT

Letter from San Francisco

SIR: If it were not for the DIGEST we in San Francisco would certainly be at a loss for national art news. The local papers have made great slashes in space. The *News* has cut its regular Saturday art page completely and Critic Emilia Hodel is reporting society. Two galleries, Courvoisier and City of Paris, have closed, leaving the great city of San Francisco with but one small gallery. The noted artists' district, the Montgomery Block (better known as the Monkey Block), is deserted. Most of the artists are making more than \$200 a month as ship-fitters and have moved to modern furnished studios. The three museums all snapped right into the war spirit and are doing valuable work for civilian defense.

Incidentally, I am having an exhibition of 15 war posters at the San Francisco Museum in June. I have done one a week since the war started.

—CHARLES SURENDORF, San Francisco.

Watts Was First

SIR: In your obituary notice of the late P. Wilson Steer (April 1 issue) you state that he was the first artist to become a member of the Order of Merit. G. F. Watts was the first artist to be so honored and he became a member in 1902 when the Order was founded.

—E. R. HUNTER, Columbus, Ohio.

Wants Less "Freaks"

SIR: I like the DIGEST as a news magazine but when it comes to the everlasting fitness of things artistic it falls short of hitting the mark. Few of your illustrations are inspiring and most of them represent a class of insane painters who delight in making pictures to test the patience and temper of art loving people. Give all a fair representation, but for heaven's sake, don't give the freak painters the forefront of attention.

—HENRY A. HOWARD, Rockland, Maine.

Orchids for Perry Rathbone

SIR: With the aid of Perry Rathbone at the City Art Museum, art in St. Louis is becoming lively—fact is we're not working under wraps any more.

—BERNICE BOESCHENSTEIN, St. Louis

Since the Beginning

SIR: I can't imagine not subscribing to the ART DIGEST. I find it very valuable as well as interesting. I subscribed in its early days as soon as I saw it and have never been without it since—except for a short time when I was in Europe.

—ALICE LAWTON, Art Editor, Boston Post

The Digest in Camp

SIR: Would it be possible to get up a campaign to contribute subscriptions for the DIGEST to be sent to the camp libraries? The letter which you published from a man in the service who had found the DIGEST so stimulating to gab fests on art, suggested this to me. It might widen a lot of horizons as well as provide mental sustenance for those men whose interests lay in the field of art. I would be glad to contribute one subscription, if you think the idea feasible.

—BERTA N. BRIGGS, New York City

Ed.: Mrs. Briggs' idea is feasible. As our part, we will gladly make a special rate of \$2 on any subscriptions sent under Mrs. Briggs' plan.

Helen Boswell; Business Manager, George Burnley; Circulation Manager, Marcia Hopkins.

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The Art Digest

THE Art Digest

June 1, 1942

Peyton Boswell, Jr., Editor
Helen Boswell, Associate Editor

Frank Caspers, Managing Editor
Lucille Lasher, Editorial Assistant

George Burnley, Advertising
Marcia Hopkins, Circulation

Road to Victory

IN WHAT Edward Alden Jewell of the *Times* termed "one of the most impressive exhibitions ever put on in New York," the Museum of Modern Art is presenting an exhibition of 150 photographs, photographic enlargements and photo-murals which bring into exciting focus the United States from the time of the Indians to the sailing of the latest A.E.F. Assembled under the direction of Lieut. Comdr. Edward Steichen, U.S. N.R. and installed by Herbert Bayer, the show will run during the summer months, its inner meaning dramatically highlighted by a superb running text by Carl Sandburg. The show's title: "Road to Victory."

"This magnificent and stirring and timely display," wrote Jewell, "should keep the Museum of Modern Art packed for months to come. 'Road to Victory' is a genuine contribution to the American war effort. It is urgent propaganda. It is a portrait of a nation, heroic in stature. And as such, needless to say, it is art."

Technically brilliant, the exhibits were supplied by various departments and agencies of the U. S. Government, *Life* Magazine, the A.P., I.N.S. and Acme press services and by individual photographers.

Visitors first face panels of buffalo and Indians, and a huge view of Bryce Canyon, all suggesting vividly the desolate expanses of pre-white-man America. Then follow panels showing a sheep ranch, corn fields, cattle, farms, prairies, combines, life on small farms and huge modern dairies. Here Sandburg's text reads: "The earth is alive. The land laughs. The people laugh. And the fat of the land is here."

Community life in small towns is the next phase, followed by a massive section picturing the Government's flood control and power projects—Shasta Dam, Boulder Dam, TVA, Grand Coulee. And Sandburg's text: "... horses, billions of horses, hauling, pounding, boring, drilling, lifting—electro-dynamic wild horses tamed to help man, locked in concrete, singing through overland wires, the live kilowatts go where man wants them."

Then the arsenal of war: copper, steel, lead mines; welders, riveters, battleship builders, munitions workers, makers of airplanes. "... steel-driving men they drill and twist deep rock, they hammer steel bars for rifle and cannon."

Then suddenly a large picture of an America First meeting with the slogan, "It can't happen to us," next to which, with striking force, is one of the exhibition's dramatic high-points—the most extraordinary photograph of the war, the explosion of the Destroyer *Shaw's*

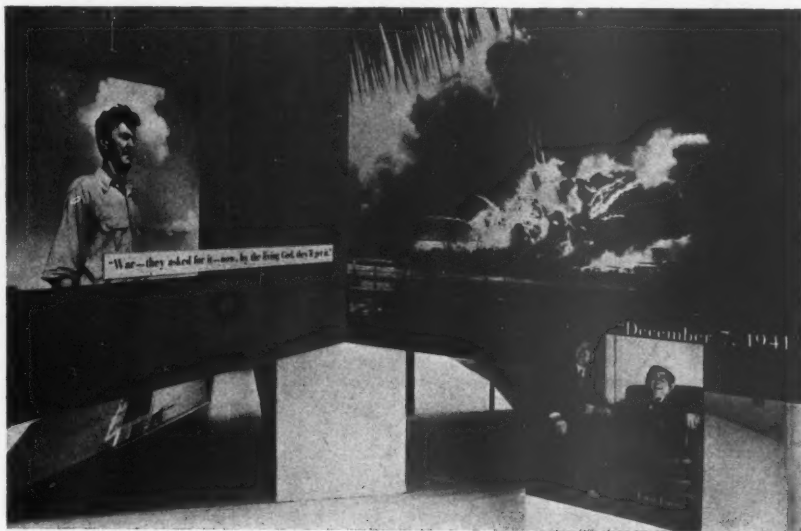


Photo Mural: Left—"War—they asked for it—now, by the living God, they'll get it." Right—Dec. 7, 1941. Lower Right—Two Faces

magazine during the Pearl Harbor attack. Standing on the floor in front of and below this picture of the tragic and treacherous event is an enlarged photograph of the Japanese Ambassador, Nomura, and the sleazy Japanese "peace envoy," Kurusu, rocking with laughter. Opposite, looking grimly toward the Pearl Harbor picture, is an old Texas farmer saying, "War—they asked for it—now, by the living God, they'll get it."

American troops on a transport, part of the A.E.F. bound for Ireland, along with Signal Corps photographs of Army activities follow, "Country boys, big city

lads, home town fellers, they're in the army now—behind a jeep instead of a plow. . . ." Then the air force: Army and Navy fighter and bomber formations with a spectacular enlargement of the famous Navy picture of the Marshall Island battle:

"Smooth and terrible birds of death—smooth they fly, terrible their spit of flame, their hammering cry, 'Here's lead in your guts.'"

"Loads of death, tons on tons of annihilation, out of the sky and down down down on the enemies of the free world—killers with wings—dropping polished cylinders to let loose tornadoes of hell and ashes on the hideouts of the 'New Order.'"

The far-ranging Navy, busy in tropic as well as arctic waters, is next pictured at its myriad tasks: "... Hunting the enemy, slugging, pounding, blasting. And always chores we got with tenders, oilers, tugs, smokescreens, with harbor submarine nets, minelayers, minesweepers, torpedo and depth bomb—heavy chores with endless patrols and long breathing convoys, caravans of the sea. 'In the navy you get every snootful of the sea there is.'"

Final mighty climax of the show is a 12 by 40 foot mural of armed, marching men. And Sandburg's text: "America, thy seeds of fate have borne a fruit of many breeds, many pages of hard work, sorrow and suffering—tough strugglers of oaken men—women of rich torsos—they live on—the fathers and mothers of soldiers, sailors, fliers, farmers, builders, workers—their sons and daughters take over—tomorrow belongs to the children."

SANDBURG AND STEICHEN





Interior: ARBIT BLATAS

Federated Moderns in Successful Annual

ONE OF THE SURPRISE SHOWS of the season comes at the end of an active year with the Federation of Modern Painters and Sculptors holding their second annual at the Wildenstein Galleries (through June 10). Well selected and well presented, it gives a comprehensive survey of what is being done among the moderns. Pictures of the "building for a building" type of regional art that attended the recent wave of American scene painting are missing. Instead these painters and sculptors go in for uncurtailed expressionism with more emphasis on paint quality and self-satisfaction in color, form and subject matter. In other words "art for art's sake."

In a rather terse foreword entitled "No Blackout for Art," the Federation points out that: "By artistic freedom we do not mean that 'anything goes.' Instead we bear in mind the noble privilege to create art as art instead of practicing a pictorial form of story telling without aesthetic concept." The group makes it clear that America is the art center of the free world, and that the artist has a social duty to protect this freedom: "It is important above all that living art be continuous if culture is to survive. The creative impulse cannot be turned on and off like a faucet; its beat must be continuous like that of the human heart. There must therefore be no blackout for art."

Distinctly not of the "Class Conscious Scene-ism" are the expressionistic canvases like Anne Eisner's suffused Truro landscape, the meagerly painted *The Studio* by Franklin C. Watkins, the cat and cricket composition *Aggression* by Harold Weston, Manfred Schwartz's El Grecoesque study of sculptor Jose de Creeft and the well-painted *Interior* by Arbit Blatas, who seems to be turning into an American Bonnard.

French and American techniques are, successfully combined in many of these canvases, which, given enough personal expression, finally emerge as highly interesting works of art. And yet the American scene is not entirely forgotten,

especially by those who find inspiration in rural life—such as Simka Simkhovitch's essay on milk cans called *Early Morning*, the flock of hens gurgling noon-time water by Alzira Peirce, *Spring* by Dorothy Lubell Feigin, *White Heron* by Anne Goldthwaite, and even Morris Kantor's *Conversation at Twilight* with its rickety kerosene lamp.

Other gratifying works are Peggy Bacon's beige seaside group *Water Babies*, the self portrait by Mark Datz, *Spring* by Jose de Creeft, *Art in Europe Interrupted* by Frank London, *The Open Window* by Paul Mommer, *The Actor* by Sigmund Menkes, Joseph Stella's *Joy of Living* and the ponderous *The Human Struggle* by Burr Miller.

"These are all artists who do not wish to be bound by regulations," wrote Henry McBride in the *New York Sun*. "All of them are picked specimens; someone

Spring: JOSE DE CREEFT



with a rather shrewd judgment has done the picking. All of them are the kind that might attract attention in general shows and often have done so. Also, there has been the evident effort to get the better known ones to show something unusual."

"While there is no common denominator of subject, there certainly is of quality," said Emily Genauer in the *World-Telegram*. "I can recall very few works that were not more than usually meritorious."

Another Metropolitan critic who highly approved of the Federation's second annual was Alexander Kruse of the *Brooklyn Eagle*. Mr. Kruse was surprised by the general high quality of the show.

Decade of Progress

A SELECTION of 46 pictures from the Chicago Art Institute American annual may be seen at the Denver Art Museum through June 15. It may be remembered that in picking last fall's annual, the Institute departed from custom, discarded the jury system and assembled an entirely invited show. Denver, judging from the reaction of Curator Fred S. Bartlett in the *Denver Post*, likes the innovation.

"Such an exhibition as this," writes Mr. Bartlett, "is ample evidence of the fact that American art has progressed mightily in the last ten years. Refinement in color usage, better integration in composition, sounder and more thorough draftsmanship are plainly apparent. The result is a show of exceedingly high and consistent quality, which at the same time has great variety and originality."

"In subject matter, too, there seems to be much less straining for effect. There is less emphasis on the hard-bitten rendering of the American scene, and fewer grubby themes of social protest. This is not to say that the pictures taken as a group are flaccid or wishy-washy; rather, the pictures have their say without hitting the spectator over the head."

"There is a sufficient amount of straight humor and satire to give the exhibition an edge, while the few abstract compositions in the show are notable for their clarity and punch. The latter seem American and not second-hand French. The murky realm of surrealism is virtually untouched, which seems to us to be essentially American also."

Samuel Koch, Primitive

Purely primitive is the work of Polish-born Samuel Koch, a Sidney Janis protégé, having his first New York show at the Contemporary Arts. Round uniform trees, neatly patterned houses and boats, familiar New York places, all painted "to be understood," form the most part of Koch's show. Most amazing are the crowded documents of the Zoo, in which iron bars, paved entrances and elaborately balanced architectural details go to make up an unusually arranged holiday scene. Also conscientiously detailed are the tenement houses in *Orchard Street* and the clean and peaceful subway interior *Subway Music*, with its blank-faced travelers.



Mrs. G. Macculloch Miller: SPEICHER



The Cameron Children: PAUL CLEMENS

Marie Sterner Organizes "Happier Days" Show as Red Cross Benefit

REMEMBERING things as they once were and fondly hoping for things as they may be again are the thoughts behind the large and varied exhibition arranged by Marie Sterner for display at the Parke-Bernet Galleries, New York, from June 15 to July 3, for the benefit of the American Red Cross. Calling it "Happier Days in the United Nations," Mrs. Sterner, with many years of exhibition experience behind her, has selected an extensive collection of works reminiscent of more peaceful times in our own and other nations, before war came with its suffering, privations and enslavement. Here again art serves a worthy cause.

Many nations are represented by outstanding artists of the 19th and 20th centuries, with the bulk of the exhibits in the American and French sections. Depressing themes have been intentionally side-stepped and emphasis rests on pleasant scenes ranging through sunny landscapes, dancers, childhood remembrances, humorous contemporary comments and agreeable spots to visit and scan.

The realism of Thomas Eakins vies with the decorative sketches of Dobujinsky, the surety of Winslow Homer and the fluency of George Luks with the broad expressionism of Edy Legrand and Rudolf Jacobi. Despite the theme behind the show, some of the pictures remain studio renditions without any obvious suggestion of happiness other than the pleasure of creating them. In this category may be placed *Meditative Dancer* by Barnard Lintott, the *Yellow Chair* by Leon Kroll, *Russian Dance* by Simka Simkhovitch and *Group of Children* by Oudot.

Other exhibits are figure pieces and portraits, such as Ann Brockman's Spanish dancers, *Lady Jean* by George Bellows, Cézanne's *Bathers*, a Jon Corbino group of figures, *Nude Combining Her Hair* by Degas, *The Artist's Wife* by Glackens and the recent portrait of Mrs. G. Macculloch Miller, daughter of the

late Mrs. Harry Payne Whitney, by Eugene Speicher. Also prominent are a Brook landscape, a Blatas interior, a self portrait by Courbet, *Young Girl With Hat* by Thomas Couture, *Horse* by Derain, *New Orleans Afternoon* by Laszlo de Nagy, *The Berberian* by Duveneck, *Oscar Wilde* by Lautrec and *The Cameron Children* by Paul Clemens.

Besides interesting people from the "nostalgic point of view" and reminding those who may need to be reminded of the days before the present world chaos,

Marie Sterner hopes that the show will prove that in the hands of a fine artist, picturesque subject matter can be the theme of a canvas without detracting from its aesthetic significance. Mrs. Sterner adds: "The fallacious idea so prevalent among many artists of our day that the ugly and sordid make for strength, that integrity and mastery of craft handicaps (that much abused term 'self expression,' is thoroughly refuted in the work of the great 19th century French and American masters."

Soldier-Artist Wins \$1,000 Prix de Rome

THE AMERICAN ACADEMY IN ROME, which formerly sent winners of its annual competitions to its European headquarters in Italy, now offers successful competitors cash prizes. The latest winners, announced May 26 at a ceremony at the National Academy, divided \$6,000.

Winner in the oil division was Albert Gould of Philadelphia, now a private in the Army, who took \$1,000 for a large oil depicting a circus cook tent. Gould is a former student of the Pennsylvania Museum School and the Philadelphia Sketch Club.

Elmore Cave, also of Philadelphia, took the \$1,000 top sculpture award with a work depicting a riveter—a subject Cave knows from first hand, being presently employed as a mechanic on the night shift of the Baldwin Locomotive Works, busy with war contracts. Cave studied at the St. Louis School of Fine Arts and the Pennsylvania Academy.

War also was reflected in the \$1,000 architecture award, which went to a University of Illinois student, Andrew E. Kuby, Jr., of Winnetaka, for his design for a U. S. Army Air Corps supply and maintenance depot. In the division of classical studies, Elsie Lewis of Columbia and Hunter drew the \$1,000.

Second, third and fourth prizes (\$100, \$50 and \$25) in oil went respectively to James P. Barbarite of the National

Academy school, to Edward A. Sallenbach of Yale, and to Walter J. Kamys of the Art Institute of Chicago.

In the sculpture division two candidates tied for each of the second and third prizes of \$100 and \$50. Each one will receive the full amount of the prize. Second prizes go to Robert H. Cook, Jr., of the Demetrios School in Boston and to Angelo Frudakis, a student of the Pennsylvania Academy; third prizes go to Peter J. Lupori, a student of Carnegie Institute and John S. Marchese of Yale.

An innovation this year is the awarding of five scholarships in classical studies to seniors in schools that help support the Rome academy. Scholarships, each carrying a stipend of \$300, went to Warren D. Anderson of Haverford College, Eleanor Harz of Bryn Mawr, Gerald E. Martin of the University of California, Dorothy B. Muskat of Hunter College and Helen F. North of Cornell University.

Pen & Brush Winner

Winner of the Fleming Prize at the Spring Exhibition by members of the Pen and Brush Club, New York, was Cornelia Van A. Chapin's sculpture, *Pelican in Repose*. Simplified and strong in its contours, the piece was carved direct from life in Greek marble.



Abigail Adams: STUART



John Adams: STUART

They Knew What We Are Now Fighting For

WITH so many exhibitions for Russian, Chinese and British relief, it comes as something of a surprise to find a show organized for another purpose, as is the case in the "Parade of Patriots," being held at the Grand Central Galleries, New York, until June 5, for the benefit of scholarships in American citizenship at Barnard College. Mrs. Annie Nathan Meyer, chairman of the exhibition, is a senior trustee of Barnard.

Probably the largest exhibition of its kind yet held, these portraits of our founding fathers are a strong reminder of the constant struggle for freedom which has faced Americans since the Declaration of Independence, and is so potent a factor today. From Abigail Adams to the late Sara Delano Roosevelt, the show includes famous men and women who have played their individual parts in the nation's growth as a working democracy. Noticeably missing, however, is a likeness of America's present No. 1 patriot, General Douglas MacArthur.

On view are the famous George and Martha Washington portraits by Edward Savage, the Marquis de Lafayette by Samuel Morse, Francis Scott Key by Charles Willson Peale, and a crowd of Adams, particularly the sensitive-faced John Quincy Adams by John Singleton Copley. Outstanding among the women are Clara Barton by Charles Loring Elliott, Allan Ramsay's study of Henrietta Duer, loaned by Alice Duer Miller and Julia Ward Howe by José de Villegas.

Other outstanding likenesses are Grover Cleveland by Eastman Johnson, Frederick Douglass by Richmond Barthé, Benjamin Franklin by Nathan Drake, Ulysses S. Grant by Samuel B. Waugh, John Hancock by Edward Savage, the Gilbert Stuart portrait of Thomas Jefferson, a Gutzon Borglum bust of Abraham Lincoln, Daniel Webster by Chester Harding and Richard Varick by Ralph Earl.

Also of timely interest is the remark brought to mind by the portrait of John Jay, to whom Lord Grenville spoke these words in the 18th Century during their

first conference: "Two people, in whose veins flows the blood of a common ancestry, and on whose continued good understanding might perhaps depend the future freedom and happiness of the human race."

Linking art with history, the "Parade of Patriots" is one of the few major exhibitions on the New York art calendar. These patriots knew what they were fighting for, and they didn't waste many words talking about it.

Carroll Quits His Brush

After 10 years in Detroit, John Carroll, noted American painter, has left the nation's automobile capital to spend the duration on his East Chatham, N. Y., farm. Carroll has renounced painting for the duration and will concentrate on raising beef for the fighting forces. He has given up his studio and his classes at the Detroit Society of Arts and Crafts.

"I'll feel that I'll be doing something for the boys if I can build up my herd," Carroll is quoted in a New York Times dispatch. "I think something like that is more important than painting right now." Carroll added that if he got the farm operating to his satisfaction he might join the Navy, in which he served during the last war as an ensign. When and if he has the time to paint, he may rent a small studio in New York City.

Plaut Joins Up

The Boston Institute of Modern Art announces that its director, James S. Plaut, has been granted leave of absence to enter the U. S. armed forces. Under Mr. Plaut's progressive and keen direction, the Institute has grown into an active force in Boston art circles through the medium of exhibitions off the beaten path of Bostonian tradition. One such exhibition was the Rouault retrospective which later made a successful nation-wide tour.

According to the announcement of Nathaniel Saltonstall, the president, Sargent Collier will serve as the acting director of the Institute for 1942.

Duplessis Uncovered

THE DE YOUNG MEMORIAL MUSEUM in San Francisco has a sturdy Duplessis portrait now, all because Director Walter Heil, while rummaging in the de Young mansion just before its demolition, discovered in the attic a grimy, blackened canvas that on cleaning proved to be a French work of the 18th century. It was in such fine condition that the conflicting labels it bore could be investigated on stylistic and subject bases. Although ascribed to Mme. Lebrun and described as a portrait of Mlle. Dumesnil, Georges Wildenstein, New York dealer-expert, to whom Heil brought the work for study, suggested that it was instead from the brush of Duplessis.

Further study by Heil and Wildenstein established the identity of the sitter as Mme. de Stael, daughter of Jacques Necker, Finance Minister to Louis XVI. She was a noted novelist, known more fully as Anne Louise Germaine Necker, Baronne de Stael-Holstein. There are in existence only two other portraits of this famous personage.

"Wildenstein pointed out that the broad, fluid and spirited handling of the details in the de Young portrait bear the 'handwriting' of Duplessis," wrote Alfred Frankenstein in the San Francisco News. "The soft, living quality of the flesh is also characteristic of Duplessis and miles apart from Lebrun at any stage of her career. Duplessis liked a full-lipped, smiling mouth and raised eyes looking away from the beholder, as will be seen in the *Mme. de Stael*."

Frankenstein's account continues: "Duplessis was apparently no social butterfly. His work is thoughtful, reserved, original and sound. He left no such gallery of fops and dandies of both sexes as did Lebrun. He was apparently happiest in painting persons of great intellectual attainments—at least his most famous works are his portraits of Benjamin Franklin and of Gluck, the greatest opera composer of his time. The Necker family is of that same distinguished company, and the Duplessis portrait of its most important member adds immeasurably to the distinction and importance of the de Young collection."

Mme. de Stael: DUPLESSIS (1725-1802)



erred Cheek Joins the Army

MUSEUM in Duplessis director Wal- on the de s demoli- a grimy, cleaning the 18th condition ore could d subject Ame. Le- t of Mlle. in, New m Heil suggested brush of

Cheek, who was a student of engineering at Harvard and who completed four years as a graduate student in Yale's school of architecture, came to Baltimore in September, 1939, at the age of 30, one of the youngest directors of a major museum in the country. He had just previously organized a fine arts department at William and Mary.

Cheek's administration at Baltimore provided that city with a stimulating series of exhibitions, all of them dramatically and excitingly installed. Attendance rose more than 200,000, the city increased the museum's budget and the Carnegie Corporation made it a special grant of \$200,000 to carry on its highly successful shows. Related exhibitions were staged in conjunction with the major presentations, a special children's gallery was installed, a new members' room was opened and the museum's publications were overhauled to become informative bulletins on current events in the art world.

The Baltimore Sun lamented editorially Cheek's departure because of the "tremendous vitality" he had injected into the museum. Continued the Sun's editorial: "Mr. Cheek's innovations at the museum have not been approved universally; some of them, indeed, have been denounced with great ferocity. But the very fact that he could stir up a fight is conclusive proof that he engaged the interest of the public; whatever else the museum may have been under his administration, it was not a mausoleum of dead art. On the contrary, it was one of the liveliest institutions in Baltimore. Whether you liked it or disliked it, you kept an eye on it, for something was always happening there."

"Yet it is undeniable that the combination of resourcefulness and daring ought to make its possessor a good man for the army."

The Cover

Appearing on the cover of this issue of THE ART DIGEST is *Neopolitan Girl* by Robert Brackman, selected as the June painting-of-the-month by the Munson-Williams-Proctor Institute of Utica, New York. The Institute, in carrying out its fruitful community art program, installs each month in a special room a work of art which it considers worthy of star billing. Brackman, in this capacity, follows examples by Goya, David, Gauguin, Renoir, Eakins, Homer and Bellows. Writes Arthur J. Derbyshire, the director: "I selected Brackman because I think that he contains within his work all the best elements of the men we have shown, plus a present day understanding of design with its organization of line, form and color." *Neopolitan Girl* is reproduced through courtesy of the Macbeth Gallery of New York City.



Wild Flowers: ZOLTAN SEPESHY

Swope Gallery Buys Its Second Sepeshy

THE SWOPE ART GALLERY of Terre Haute, Indiana, is demonstrating its youthful vitality by a steady expansion of its permanent collection. The latest addition, just announced by Director John Rogers Cox, is Zoltan Sepeshy's *Wild Flowers*, acquired from the Midtown Galleries, New York.

The canvas, writes Director Cox, "is so good that I can't understand why

it has been allowed to float around so long without being bought." A tempera, Swope's new Sepeshy pictures a young girl putting flowers on her hat. It is the second Sepeshy the gallery has acquired, the first being the artist's *Against the Rain*. Sepeshy, who is currently being accorded a one-man display by the Detroit Institute, has for years been Cranbrook Academy's director of painting.

Metropolitan Comes to Aid of Living Artists

ONE of the most important announcements of the fortnight carried news that the Metropolitan Museum would, during the coming year, step into the unsteady ranks of war-time art buyers to the lusty tune of \$52,000. A purchase plan, full details of which have not yet been divulged, is being working out in conjunction with Artists for Victory, Inc., the parent organization of 20 artists' societies.

"The Trustees of the Museum," the Metropolitan states, "are making this contribution towards the support of contemporary American art in this critical war year in the hope that this action will give courage to other communities and museums throughout the nation to take similar steps in behalf of the artists of their communities."

The Metropolitan, America's major museum, thus evinces an aggressive leadership commensurate with its scholastic and material standing. By throwing its resources to the side of U. S. artists at a time when their financial condition is critical, the venerable Metropolitan plays a vital role in the cultural life of its community and the nation at large. It is acting as a patron, in the manner of the tremendously important Medici, backing the artists by whose work this era will be known in history.

The exhibition, which will be open to all U. S. artists who wish to submit works according to rules to be an-

nounced by the jury of admission, will be held at the Metropolitan from December 7, 1942, to February 23, 1943. The admission jury will comprise seven artists appointed by Hobart Nichols, president of Artists for Victory as well as of the National Academy. They will select the show. Purchases will be made by a second jury, to be selected by the Metropolitan from among members of its own staff and from the staffs of other museums. Funds available provide for the acquisition of 14 sculptures (\$25,000), 17 paintings (\$25,000) and \$2,000 for prints.

All inquiries are to be directed to the office of Artists for Victory, Inc., 101 Park Avenue, New York City.

Art Plays Its Role

The Philadelphia branch of the American Theater Wing Stage Door Canteen opens this month in the basement of the Academy of Music in that city. Like the eminently successful New York Stage Door Canteen, the Philadelphia branch will offer entertainment and refreshments to men in the armed forces, both served up by figures in theatrical circles.

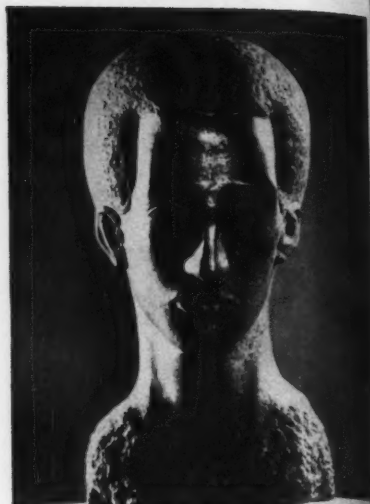
The canteen has been decorated by five murals based on themes drawn from the theater. Emlen Etting served as art director of the mural project, which was executed by Dmitri Petrov, Morris Blackburn, Nicolas Marsicano and Pvt. Daniel Rasmusson.



Eskimo: EMANUEL HAHN
Canada (Plaster)



Renee: PAUL HYUN
Hawaii (Stone)



Young Poet: AHRON BEN-SHMUEL
Pennsylvania (Granite)

Sculptors of Western Hemisphere United in Good Will Exhibition

NOT FAR from the Pan-American Union building in Washington, wherein all the nations of the Western Hemisphere are represented, is the Corcoran Gallery of Art. There, until June 7, those same nations meet in a cultural union, linked together by 97 sculptures produced by Western Hemisphere artists. All are owned by the art-minded International Business Machines Corporation and have been loaned for the exhibition by Thomas J. Watson, I.B.M. president.

C. Powell Minnigerode, director of the Corcoran Gallery, in commenting upon the exhibition in the presence of Latin-American diplomats, officials of the State Department and of the Pan American Union, said: "On behalf of our Gallery's president and trustees, I welcome this exhibition of the talented work of our good neighbors, North and South. To the best of my knowledge this is the first time the people of our country have had an opportunity to see the work of living sculptors in so many countries of our hemisphere. It is espe-

cially gratifying to find many of the bronzes and wood carvings from Latin America indigenous in character and interpretive in subject matter of the native life of each country."

The characteristic commented upon by Director Minnigerode is one of the outstanding marks of the show. Latin American sculptors, steeped in a rich native tradition, have logically rooted their art in native veins. The result, however, is not an isolated art, for Latin American sculptors, like those of the United States, have studied in Europe. Consequently there is among the exhibits a stylistic bond. The over-all impression is one of international unity compounded of distinctively national items. The I.B.M. show is also an eloquent symbol of the spirit of political and economic co-operation now permeating this Hemisphere.

South Americans, if the show is a true indicator, are given more to wood carving than other nations represented. Portraits, figure pieces, animals, decorative

panels and story-telling groups are included in styles ranging from staid academicism to progressive modernism.

From the point of view of subject, perhaps no exhibit is more worthy of inclusion than José Fioravanti's bronze portrait of South America's great liberator and the earliest protagonist of inter-American solidarity, Simon Bolivar.

There is a pungent native flavor to Hugo Almaraz's wood relief, *Wind on the Heights* (Bolivia); rhythmic humor in Marina N. del Prado's *Dance of Cholas* (Bolivia); spirit and solidity in Maria Martins' *Samba* (Brazil); soft reverie in Samuel Roman Rojas' *Chilean Girl* (Chile); simplicity of form and contour in Max Jimenez's *Embrace* (Costa Rica); rugged, indigenous strength in Francisco Zuniga's *Head of Indian* (Costa Rica); abundant form to Juan José Sicre's *Creole Girl* (Cuba); natural charm to Bernabe Michelena's *Tobacco Stripper* (Uruguay); humor to Gabriel O. Bracho's *Rustic Woman* (Venezuela). Lillias M. Farley's *Decorative Figure*

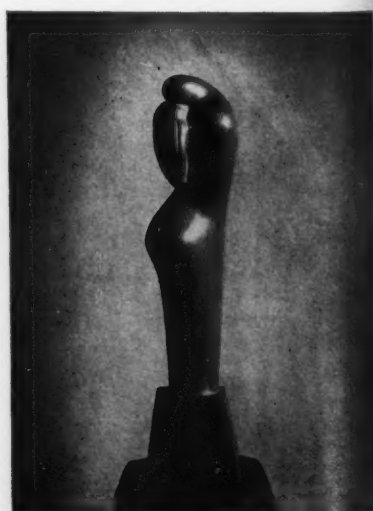
Creole Girl: JUAN JOSE SICRE
Cuba (Wood)



David: DOROTHEA GREENBAUM
District of Columbia (Bronze)



Embrace: MAX JIMENEZ
Costa Rica (Bronze)



adds a fresh modern note to the Canadian section, as Emanuel Hahn's *Eskimo* contributes an expressive visage to the same contingent. Also representing Canada are the sensitive *Manitoba* by Byllee Lang and *Mother and Child* by Sheila Wherry.

In the section devoted to the United States (one exhibit for each State) and its possessions are such high caliber works as Ria Bundrock-Hurlong's *La Guatemalteca*, a poised figure in cement; Dorothea Greenbaum's *David*, Paul Hyun's stylized *Renée*, Waylande Gregory's sensitive *Sisters*, Ahron Ben-Shmuel's finely chiseled *Young Poet*, Compostela's decorative *Sea Gulls* (Puerto Rico), Charles Umlauf's grief-stricken *War Mother*, Simon Moselsio's wrinkled *Vermont Farmer* and Dan Olney's contorted *Defeat*.

By no means the least important feature of the show is the elaborate catalogue issued by the I.B.M. In it each exhibit and sculptor is pictured, and each of the nations is the subject of an essay describing the components of its essential spirit, a brief history of its aesthetic background and a survey of contemporary art development within its geographic boundaries.

Besides the sculptors already mentioned, the following are included in the Corcoran exhibition:

Argentina: Augustino Riganelli; Brazil: Ricardo Cipicchia; Chile: Amanda F. de Perotti; Colombia: Rodrigo A. Betancourt and Romulo Roza; Cuba: Teodoro R. Blanco; Ecuador: Jaime A. Moscoso; El Salvador: Napoleon N. Avendano and Joaquin A. Guzman; Guatemala: Julio Urruela; Haiti: André Lafontant; Mexico: Luis Albarran y Pliego and Carlos B. Rocha; Nicaragua: Amador Lira; Panama: José G. M. Noli and José M. Ulloa; Paraguay: E. May Leach and Vicente Pollarolo; Peru: Raul Pro and Carmen Saco; Uruguay: José L. Z. de San Martin.

Canadians: Sylvia Daoust, A. Laliberté, Frances Loring, John Sloan, Don Stewart and Florence Wyle.

U. S. sculptors: Georges Bridges, Klooska (Alaskan), Mathilde Schaefer, Helen Z. Quimby, Raymond Puccinelli, Arnold Ronnebeck, Adlai S. Hardin, Andrew Whitaker, Julian H. Harris, Gutson Borglum, Mario Ubaldo, Robert Davidson, Glenn Chamberlain, Bernard Frazier, Paul Childers, Angela Gregory, Robert Laurent, Reuben B. Kramer, Charles Cutler, Gustave Hildebrand, Charlotte Millis, Leon Koury, John H. Wisely, Allan Clark, Thealtus Alberts, Robert C. Caples, Adio di Bicari, Eugenie F. Shonnard, Jo Jenks, Clayton H. Charles, Jon Jonson, Elizabeth A. Seaver, Joe Taylor, Marie L. Felden, Gino E. Conti, Willard Hirsch, André Boratko, Frances M. Morgan, Millard F. Malin, Dudley Pratt, Robert E. Martens, Alonzo Hauser and Betty J. Holmes.

Wings for Victory

SCULPTORS, often neglected in publicity and exhibition plans, are having a field-day this month, what with the huge I.B.M. show at the Corcoran (see page 10) and the important sculpture competition announced by the Artists for Victory, Inc.

The competition is open to all sculptors. A \$1,000 top prize and five \$100 awards will be made to sculptors for models of a monument to be installed in front of the Public Library in New York City, symbolizing the vital part played in the war by Aviation. Title of the piece will be *Wings for Victory—The Spirit of Aviation*. It may be, the sponsoring organization states, "a single figure or combination of figures but must be a single unit of sculpture—powerful, simple, inspiring." The monument will be erected in plaster or other available semi-permanent material.

Further instructions state that the models are to be in the scale of 1 inch to the foot. "The maximum dimension of the monument is not to exceed 24 feet, inclusive of base and accessories. The sculptor may introduce color, if he desires, and may present more than one model. He is asked to keep in mind that this is a 3-dimensional poster problem and that the winning monument should be in place one month from the announcing of the award."

The competition will be conducted with contestants anonymous throughout. Jurors will consist of three architects: Major Gilmore Clarke, Eric Gugler and George Howe; six sculptors: Cornelia Van A. Chapin (chairman), Peter Dalton, Ulric Ellerhusen, Chaim Gross, Georg Lober and Warren Wheelock, and two leaders in aviation (not named as this issue goes to press).

Further details will be found in the Digest's "Competitions" column.

Sign of the Times No. 1

A salesman once connected with the print department of a prominent 57th Street art gallery is now making a good living—selling tomb stones.

The Sculptors Meet

AT THE ANNUAL DINNER of the National Sculpture Society (May 15), held at the Architectural League Building in New York City, the Society paid tribute to Royal Cortissoz, for more than 50 years critic for the *Herald* and *Herald Tribune*, by making him an honorary fellow. This distinction was "in recognition of his great scholarship and his years of devoted service toward a wider understanding of the best in American sculpture."

Honorary membership was also awarded to John Flanagan (not to be confused with the late John B. Flannagan), contemporary sculptor, who received from Cortissoz, as president of the Century Association, the first example of a silver portrait medal designed for the association by Wheeler Williams. Another feature of the meeting was the announcement by Paul Manship, retiring president of the Society, of the winners in the organization's bas relief exhibition: the Morris prize to Donald De Lue; honorable mention to Joseph Renier; the Bennett prize to Albert Wein. In addition, Manship was awarded a medal of honor "in recognition of his distinguished achievements as a great artist and master craftsman."

Newly elected officers of the National Sculpture Society for the coming year are Edmond R. Amateis, sculptor, president; Harry Poole Camden, sculptor, first vice president; Alfred Geiffert, Jr., landscape architect, second vice president; A. F. Brinckerhoff, landscape architect, treasurer; Cornelia Van A. Chapin, sculptor, corresponding secretary; Walker Hancock, sculptor, recording secretary.

Dr. Morley in Latin America

Dr. Grace L. McCann Morley, director of the San Francisco Museum and one of the leading exponents of inter-American cultural exchange, is at present traveling in Mexico, Guatemala and Honduras continuing her studies of Latin America art and artists. Dr. Morley is a recognized expert in this field.



BERNABE MICHELENA
(Uruguay)



ARNOLD RONNEBECK
(Colorado)



SIMON MOSELSIO
(Vermont)



WAYLANDE GREGORY
(New Jersey)



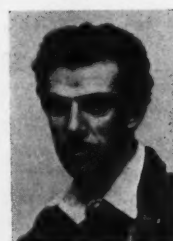
ROBERT LAURENT
(Maine)



MARIA MARTINS
(Brazil)



CARLOS B. ROCHA
(Mexico)



ALLAN CLARK
(Montana)



ANGELA GREGORY
(Louisiana)



CHARLES CUTLER
(Massachusetts)



DAN OLNEY
(Virginia)



MAX JIMENEZ
(Costa Rica)

(SHMUEL Granite)

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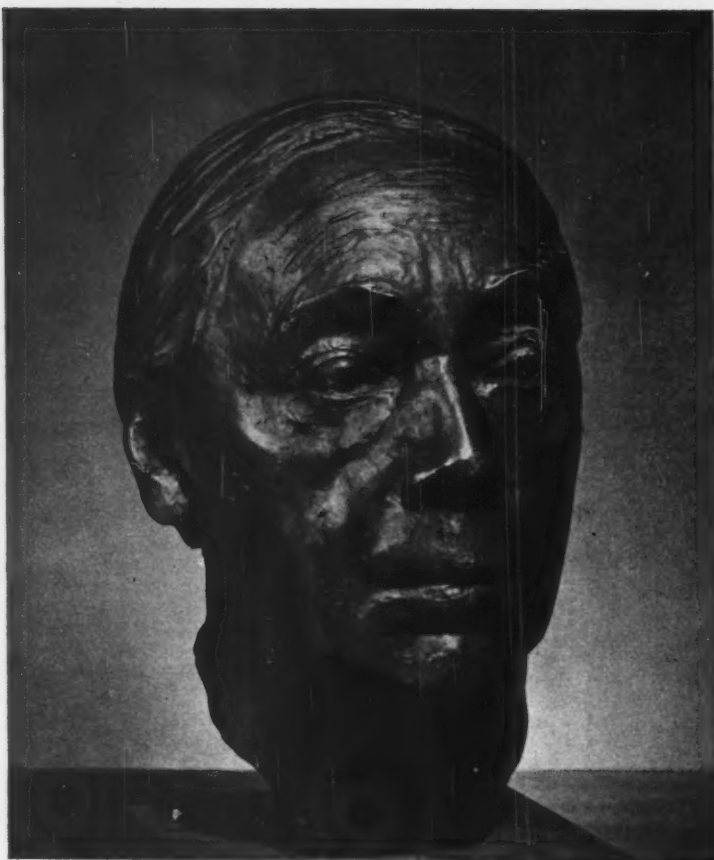
Gabriel

ezuela).

Figure

JIMENEZ

Bronze)



Self-Portrait: KAETHE KOLLWITZ (Bronze)

How Kaethe Kollwitz Looks to Herself

AS ANNOUNCED in the May 1 issue, Kaethe Kollwitz's *Self-Portrait* in bronze (reproduced above) was part of a large group purchase announced by the City Art Museum of St. Louis. The self-portrait is one of a series executed each year from 1891 to 1927.

"It is," reports the museum, "a realistic but penetrating and powerful characterization without flourish or pretense. The strong, sympathetic features, thrown into high relief by the severely simple treatment of the hair, are eloquent of a life of close contact with human tragedy and anguish."

Born in 1867, the daughter of a mas-

ter mason and an artist mother, Kaethe Kollwitz early became interested in the downtrodden of the earth, devoting her life to portraying their distress in numberless drawings and prints, often incurring the displeasure of German officialdom for her candor. After World War I, the artist was elected to the Prussian Academy (the first woman to receive this honor) and became one of the leaders of the social revolution in Germany in 1919-21. In 1928 Kollwitz was made director of graphic arts in the Academy, a post she held until forced out by the culturally illiterate Nazis.

Asbury Park's Ninth

The Asbury Park Society of Fine Arts is opening its ninth summer annual on June 14 at the Berkeley-Carteret Hotel. One of the show's special features is a preview, June 14, at which prizes will be awarded and for which entertainment will be furnished by a group of soldier concert vocalists from nearby Fort Monmouth. The octette is made up of privates, corporals and sergeants who before entering the Army were professional concert artists.

On the show's jury of selection are Emily Sexton, Mildred Wright and Edgar L. Pearce, and on the jury of award, Florence Topping Green, Avery Johnson and Henry Gasser. The Society's exhibition committee comprises Mrs. W. H. D. Koerner, Elva Wright and Amee Davis.

Oceanic Art in Brooklyn

The first comprehensive exhibition ever held in the East of the primitive decorative arts of the islands of the Pacific is being presented at the Brooklyn Museum, through September 20. Called "Oceanic Art," the show was organized by Dr. Herbert J. Spinden, the museum's curator of American Indian art and primitive cultures, and will be reviewed in a subsequent issue of *THE ART DIGEST*.

Exhibits from Oceania include a large number of dramatic pieces of fine craftsmanship in the form of wood carvings, bone and shell work, wood and stone sculpture, and highly imaginative ceremonial material such as masks, costumes, and idols. Nearly all the objects have been drawn from the museum's permanent collections.

Tinkling Metal

CONTRARY to popular belief in some quarters, Japan did not acquire every ounce of scrap iron in the United States. Alexander Calder got some: wire and odd-shaped bits. And he kept his trusty pliers out of reach of the wily Japanese, too. The scrap, plus the pliers, plus Calder's fanciful ingenuity add up to an engaging exhibition of "stabiles" and "mobiles" that will swing and tinkle in the Pierre Matisse Gallery, New York, through June 6.

The Calder exhibits, exquisitely balanced, beautifully proportioned, afford a constantly changing pattern in three dimensions. The tempo of the change is entirely in the hands of the breezes, varying from languid dignity to briskness. Color and lustrousness are added to some of the metallic assemblages by irregular-shaped pieces of colored glass.

The metropolitan critics reacted each in his own vein to the Calder show. Edward Alden Jewell of the *Times* characterized the wire sculptor as "that irrepressible and brilliantly imaginative playboy of the art world," and stated in summation that he "continues gayly and charmingly to titillate the nonobjective." Emily Genauer of the *World-Telegram* described the exhibits as "inventive and ingenious as ever, beguiling as so many toys." Carlyle Burrows of the *Herald Tribune* found them "cleverly composed and ingenious in construction." Some of them, Burrows continued, "attractively suggest the drooping bough of a leafy tree, while others suggest the gaiety of a merry-go-round, and still others mountains and architecture."

Henry McBride of the *Sun*, whose eye is keenly attuned to the individualistic in art, saw much of merit in the Calder constructions. Their link with natural forms, he reported, is strong. "It is a triumph of mental suggestion; it is a triumph for the abstract principle of modern art," he wrote.

McBride's review continues: "This nearness to nature, although in such an unlikely medium, grows closer in Calder's work, as he progresses. There was a time at the beginning of his career when it could have been suspected that 'whim' was his guiding force, and often his productions were admired for their wit and ingenuity, but in his present work, even the most insensitive must be aware that beauty is his goal. It is a strange and incalculable beauty—but it is beauty."

The Seligmann Group

The June attraction at the Andre Seligmann Galleries, a mixed group of canvases by a selected number of artists, includes a wall of recent paintings by Rudolf Jacobi and a group of new Corbino canvases. The Jacobis retain their lucidity and lyrical approach, especially in the brilliant *East Gloucester Church*. Corbino seems to be working in a heavier vein with more accent on drama of color than on action. Best of these is perhaps *The Quarry*.

Other likable canvases are Ary Stillman's *World's Fair—New York 1940* with its light crushed color effect, *Pennsylvania Landscape* by Lewis Daniel and the three expressionistic contributions by Zygmunt Menkes.

All-Oregon Show

THE PORTLAND MUSEUM is continuing its program to make members of the community aware of the stature and creative efforts of Oregon artists. On June 8 the museum is opening its second All-Oregon show, patterned after its earlier (1940) edition which offered no prizes, but, more important, guaranteed a certain number of sales to local patrons.

The plan, devised by Robert Tyler Davis, director of the museum, was eminently successful during its 1940 try-out. At that time 16 patrons pledged themselves to buy at least one exhibit each. Their example served as a stimulus to other Portland citizens, some of whom also acquired exhibits, many of them making their first art purchases on that occasion. This year ten patrons have guaranteed purchases.

A feature of the All-Oregon show, which continues through June, is the section devoted to work by artists in the armed forces now stationed in the State. These exhibitors, who submitted work in all media, were put to no expense, the museum paying all shipping charges to and from the museum.

New York Art Outdoors

As it has each May for the past 10 years, the Washington Square Association of Greenwich Village, New York City, sponsored its outdoor exhibition last month. The exhibition, which closed May 31, was the smallest in years, the usual quota of exhibitors' having been drastically cut by war—both through service with the armed forces and employment in the war industries.

War, however, figured little in the exhibits themselves. As usual, marines, landscapes, still lifes and figure studies, all peaceful, comprised the show. Aesthetically the works on view ranged from untutored ineptitude to levels of surprising accomplishment. Sales did not keep the cash registers tinkling, but many of the beret-topped exhibitors turned an honest dollar doing rapid portrait sketches of strollers, most of whom posed with a frigidity compounded of self-consciousness and an earnest determination to help make this portrait the genius' masterpiece.

First Lady Buys Art

Mrs. Franklin D. Roosevelt, while strolling through the Washington Square Outdoor Art Show near her New York home, paused at the display of Richard C. Hare and engaged the artist in conversation about various art matters and Cape Cod. As the First Lady left she purchased one of Hare's exhibits, a large watercolor called *Penaquid Point Light-house, Maine*. A little later she stopped again to buy a still life by Amy L. Stevenson.

Both pictures, it is understood, will decorate Mrs. Roosevelt's new home at 29 MacDougal Street.

Sign of the Times No. 2

Recently the director of the Educational Alliance was planning a one-man show for a talented young graduate. Before the exhibition could open, however, the artist died of malnutrition.



Love at First Sight: FRANK DI GIOIA

Harriman Galleries Close on Light Note

LAST SHOW at the Marie Harriman Gallery, which will be closed "for the duration" due to Mrs. Harriman's desire to spend all of her time on war work, consists of a selected watercolor group show by seven artists—Henry Botkin, Jo Cantine, Frank di Gioia, Thomas Donnelly, Fuller Potter, O. A. Renne and Patsy Santo.

Well known for his amusing anecdotal scenes of Little Italy, di Gioia's comments in this June display deal more with satirical barbs against overdressed females, such as *Two Women and One Man* and *In Monkey Furs*. Then there is the street cleaner pinning a used rose on his white uniform and the dogs of a lady and a thug exchanging a rap-

turous greeting called *Love at First Sight*.

Something of smart countryside living is caught in Thomas Donnelly's *Eve Reading*, a study of a spectacled and literary minded girl browsing among her books; and in the more dismal snow scene *Train to the City*. Henry Botkin has a wall of colorful examples, brightest of these being his red and blue horses with their equally vivid riders. O. A. Renne shows his diffused woodland scenes of autumnal colors. Fuller Potter's drawings and Patsy Santo's tinted scenes are somewhat reminiscent of the Eilshemius school, while Jo Cantine offers an interesting group of line drawings of young Negro girls.

Debut by Alex Redein

A newcomer making a debut at the end of the season is Alex Redein, to be seen at the Pinacotheca Gallery, New York, until June 20. A certain imaginative quality echoing back to childhood days may be found in these wistful paintings of picnics and fantasies. Redein's persuasive charm is well felt in *Girl and Cat* and in the beguiling *Poet*, so delicately sniffing a bloom.

The artist's originality of thought and treatment is evident in the simply treated *Red Bench* and *Corner of Studio*. More impressionistic are the gouaches which lack some of the deeper tones characterizing the oils.

Gainsborough Sold in London

Gainsborough's *Portrait of Lady Clarges*, which figured in the news four years ago when it was among the canvases stolen from Chilham Castle near Canterbury, the home of Sir Edmund Davis, was sold May 15 at London's famous auction house, Christie's. The announced price was 1,300 guineas (approximately \$6,500).

Variety at Montross

Twenty-nine artists begin the summer season at the Montross Gallery, New York, with three rooms of landscapes, still lifes and figure pieces. Quite a few satisfying examples are on display, whereas an equal number of canvases are lost in their own mediocrity.

Yun Gee has an amusing study of art collector Vollard squinting through one eye at one of the many works he reviewed during his lifetime of art discoveries. Alan Brown has an engaging landscape called *New Jersey Plantation*. Other works that stand out are: the crisp horse racing pictures of Richard L. Hubbard, *Central Park* by Whitney Hoyt, *Still Life* by George Binet, *Back Yard* by Joseph A. Fobert, *My Dog* by Frank London, the dim *Rainy Day* by Gordon M. McCouch, *Pennsylvania Dutch* by Leslie Randall, *Roof Top* by Marjorie Schafer, *T-Bar Ranch* by Henry Strater and Ann Kocsis' *First Snow* with super-imposed Forest Hills houses against an Alpine background. Walter Stiner, now in the Army, exhibits a group of drawings.



Nude Bending: ISABEL BISHOP (Drawing)

The Bishop Girl Seen in Drawing Show

ISABEL BISHOP, showing a group of her sensitive drawings at the Midtown Galleries through June 6, has with her eager interest in the New York working girl developed a type which well might be called "The Bishop Girl." She is the kind of girl one finds subwaying to her daily job, glancing wistfully in shop windows or getting a quick coke and hot dog. Usually caught by the artist during lunch hour, these girls may be seen about town wearing modish hats and the latest styles from Fourteenth Street shops, but in spite of their well designed clothes they somehow manage to convey an appearance of untidiness and an expression of weariness. Some-

times, as in *School Girl*, Miss Bishop depicts with sympathetic touch the teen age, before the problem of living brings slumped poses and taut eyes.

Naturalness of expression has always been an important factor in Miss Bishop's work. Especially is this felt in such compositions as *Taking Off Coat*, *Lipstick* and *Ice Cream Cones*. Besides Miss Bishop's ability to catch a scene or gesture in a few masterly strokes, she also reveals a penetrating insight into the lives of these working girls. The artist may be seen at her best in *Nude Bending* and in *Resting*, the latter showing a pair of affectionate lovers taking a public nap.

Modern British Crafts

Four rooms—a country cottage dining room and bedroom, and a town dining room and music room—have been set up in the large special gallery of the Metropolitan Museum in New York. Filling the rooms is a large collection of craft objects, assembled by the British Council in London and sent to this country through enemy-infested seas. Titled *Modern British Crafts*, the exhibition will remain on view through July 5.

It is divided into two parts: exhibits of traditional folk origin and designs by well-known contemporary craftsmen. In the latter category, for instance, is the wallpaper used in one of the rooms, designed and printed from blocks carved by Edward Bawden, English illustrator now serving as a British War Artist in the Middle East. Paper in another room is the work of John Aldridge, prominent landscape artist.

Soldiers of Production

The Pennsylvania Academy's current exhibition, "Soldiers of Production," will remain on view through June 20. During the summer months the Academy will feature changing exhibitions of paintings and prints from the institution's famous permanent collection.

West Virginia Results

Lyle Hatcher Bennett took highest honors in the seventh annual exhibition of the Allied Artists of West Virginia, held last fortnight at the Municipal Auditorium of Charleston, W. Va. Her prize-winning entry, *Counterpoint*, was described by a local critic as "shrewdly and simply designed, keyed low in color and carefully painted. Sharing honors in the oil division was *Genevieve*, a "firmly drawn and brilliantly colored" portrait by Grace M. Frame. Second prize in oils went to Marie T. Kelly, and third to Naomi S. Hosterman.

Watercolor prize-winners were Mary McC. Black, Lewis Stemple and John Sowers; winner in drawing: Barbara Hohl; prints: Kingsley Hughes, and sculpture, Robert Martens.

Gives Old Master Prints

Miss Freda L. Klapp, honorary curator of prints at the San Diego Fine Arts Gallery, has presented to that institution 27 old master prints. The works, which comprise a sketchy survey of printmaking beginning with the 16th century, include a Rembrandt, a Bout and a Goltzius from the Albertina Collection, a Beham from the Esdaile Collection and a Koller Dürer.

Three Individualists

INDIVIDUALISM is the keynote of the summer group show at the Perls Gallery where the three distinctive painters, Frederick Haucke, Darrel Austin and Reginald Wilson are holding forth during June. The inventive Haucke includes some of his newer red-veined creations, such as the striking *Self-Portrait* with the artist's haunted face casting a shadow on the earth (the Dark Continent at that). His *Magic Pool* has a golden-haired maiden standing deep in a pool and holding an iridescent Haucke fish.

Darrel Austin seems to be going in for more color, as evidenced by the *Girl and Her Wand*, a swamp scene with a lady in black tights lying prone on the dank earth. Here red and orange steal into Austin's moss green and silvery grays, dispelling some of the mystery in his strange creations. More delightful is *The Bather* with its touch of blush pink and Dutch blue reflections on the water.

Reginald Wilson, now in the Army, is represented by a few of his sturdy Middle-Western compositions, none of which are lacking in the distinctive Wilson humor.

Delaware Annual

Delaware artists, pupils of Howard Pyle and members of the Wilmington Society of the Fine Arts last month teamed up, as they have in previous years, to stage an annual exhibition at the Delaware Art Center, Wilmington. The show, comprising 115 watercolors, prints, drawings and illustrations, was juried by Edward Hopper (chairman), Isabel Bishop, Stow Wengenroth and Adolf Dehn, who selected the exhibits and named *Three Willows* by John W. McCoy, 2nd, as first prize winner. Second prize went to Thomas Beatty's *Red Church in a Snowstorm*, and honorable mention to Ruth B. Zimmerli's *Regent Park*, 1939.

In the print section of the exhibition, Gertrude H. Balch's *Along Third Street* captured top honors, with the honorable mention going to Lily S. Converse's *Shells*.

Southington Gets Mural

The Post Office at Southington, Connecticut, is now decorated by a large mural, oil on canvas, by Ann Hunt Spencer. Measuring 14 by 6 feet, the decoration depicts a lush Connecticut landscape, dominated by a haying scene. The work was commissioned by the Section of Fine Arts, which conducted a competition to select the New England artist for this project.

Jurors of the competition were Henry LaFarge (chairman), Theodore Sizer, Charles H. Sawyer, Winslow Ames and James T. Soby.

Columbia Architecture Prize

Hayden Johnson has won, for the second time, the Henry Wright Memorial prize competition at Columbia University's School of Architecture. The competition was based on plans for a defense housing project, a subject most pertinent today.

Raveson's Debut

THE SPIRITED WATERCOLORS of Sherman Raveson at the Associated American Artists, New York, through June 6 deal mostly with horse racing, varying in dramatic content from the pounding hoofs in *Closing In* to the photo finish in *The Final Break*. This enthusiasm for action of young Raveson, an important art director (he helped design *Life* magazine's format), contributes towards making his first one-man show a success. Quickness of perception and a way with the watercolor brush gives an animated touch to his work, especially the turf and paddock scenes.

A unique stunt is *Race Track Notes* with its painted sheath of horse sketches pinned to a grained wall. Next to horses come women and old houses, and here Raveson leans more towards caricature, as in the pair of doll-faced nuns in *Vincentian Sisters* and the humorous study of one of the summer professional art students in *Modern Gloucester*. The woman depicted looks as though she were more prepared to thump out a batch of biscuits than to settle down (spread eagle fashion) for an afternoon session of dock painting.

Among the Burchfieldesque studies of dilapidated houses and "past gone" mansions the best are *Gingerbread Twins* and *Octogenarian*.

No Bird Bath for Oregon

Oregon State College, Corvallis, has instituted a series of exhibitions having as their objective the building up of an alumni collection. The first show, held during the last half of May, afforded the graduating class an opportunity to select a painting for presentation to the institution as a class present—a notable replacement of the traditional bird-bath.

It is planned, also, to have the annual commencement-time exhibition serve as a stock from which individual alumni may make purchases for presentation to the school.

Teen Age Art Lovers

Certainly one of the country's most art-conscious high schools is the Gardena High School of Los Angeles, which is assembling a notable permanent collection with the senior class adding to it each year. This year the class organized a purchase prize exhibition out of which it acquired works by Emil J. Kosa, Jr., and Clyde Forsythe. Each received a \$250 award.

Win Rosenberg Scholarships

Officials of the San Francisco Art Association announce the winners of the third Abraham Rosenberg Scholarships: Ray Bertrand, lithographer, and William L. Clark, designer and craftsman. This is the first time the award has been given in the line of crafts, having been previously awarded to painters and sculptors.

Marmor Shop Moves

The Marmor Book and Art Shop, dealers in art books, pictures and frames, has moved to new quarters at 77 W. 47th Street, New York City. The firm was formerly located at 1212 Sixth Avenue.



One of the favorite haunts of motion picture stars marooned in Chicago between trains is the Art Institute, one of the nation's highest ranking museums. A recent visitor was the Hollywood male-lead, Charles Boyer, whose favorite exhibition gallery was that devoted to the canvases of his illustrious countrymen, the French painters of the 19th and 20th centuries. Of these paintings, the one most personally interesting to Boyer was Renoir's famous portrait of his son, Jean. The subject, shorn of the long locks painted by his father and now grown to manhood, is a prominent Hollywood director and a close friend of the actor. Thus, through the medium of art, two famous Frenchmen, now citizens of the world's film capital, held a mystical meeting in a Mid-West city.

Hoosier Artists

IT'S OLD HOME MONTH for Hoosier artists at the John Herron Museum, Indianapolis, Indiana. There, through the middle of June, 138 oils, watercolors, pastels and sculptures by Indiana artists remain on view. The exhibits were studied by J. Jeffrey Grant and Zoltan Sepeshy, who allotted the prizes.

First award, the \$150 Art Association prize, they awarded to Floyd D. Hopper for his canvas, *Blue Monday*, a carefully integrated landscape with figures. The \$100 Holcomb award went to Henrik M. Mayer for his feelingly brushed, soundly constructed portrait, *Louise*, while the \$50 Evans prize for watercolor went to Paul A. Wehr for his *Brick Mansion*, a technically accomplished work in which washes are handled with dexterity, being tight and controlled when depicting masonry, and wet and loose when representing a clouded sky. The \$50 Art Association prize for sculpture was taken by Jon Jonson with his stylized, powerful *Car-gador*. (Jonson is also scheduled in the I.B.M. sculpture show on view at the Corcoran Gallery in Washington.)

The show carries an additional \$50 prize. Given by Hoosier Booth Tarkington, the prize will be awarded June 8 on the basis of popular votes.

Honorable mention winners in oil were Stella C. Coler, Joe H. Cox, Robert H. Selby and Charles M. West, Jr.; in watercolor: Anne W. West, Marion L. Patterson and Joe H. Cox; in sculpture: Karl Martz.

Recorded for "Life"

ONE of the most dramatic pictorial records so far to come out of this war is that of Tom Lea, young Texas artist who completed an assignment for *Life* Magazine on the North Atlantic Naval front. Lea, a relative of Homer Lea, the American who became a General in the Chinese Army and years ago wrote *The Valor of Ignorance* which foretold the present war with Japan, traveled with a destroyer on a perilous mission through the icy winter waters of the Far North. He got several "snootfuls of the sea" that sailors talk about, including enemy torpedo action.

Lea's record, which appears in the May 25 issue of *Life*, is charged with the impact of an eye-witness account. Through it shines the cold, undaunted courage of men in danger, the hard, implacable devotion to duty and the bleak, rigorous life of sailors and officers operating in an area where the elements are violent and hostile. Lea's record, much of which is reproduced in full color, includes over-all views of destroyer and sea-plane tenders anchored in the shadow of Icelandic peaks, scenes of ship-board life and portraits of tense-visaged men who ride and fight America's warships.

Indian Art in Los Angeles

The comprehensive exhibition of the art of the American Indian, which was organized and first shown at the Museum of Modern Art, is now on view at the Los Angeles Museum.

Buffalo Goes All-Out

THE Albright Art Gallery in Buffalo has geared its summer program completely to the war effort. Beginning June 8, the gallery will be closed during the mornings, but will be open from 2 to 9:30 P.M. in order to provide people occupied in war activities an opportunity for relaxation. An informal and flexible program of illustrated gallery talks and music is being arranged for four evenings a week, the talks of a varied nature to appeal to the multiple interests of the community.

Carrying the work of the gallery into the service mens' recreation rooms and the induction center, a series of "Displays for Service Men" is being arranged by the staff and a corps of volunteer workers, headed by Mrs. Philip C. Elliott, wife of the director of the School of Fine Arts. These displays provide miniature exhibitions representing topics of such wide interest as *Sports, Life in the Armed Forces, Arms and Armor, and Airplanes Made by Local Factories*. Many of the pictures are color reproductions; others are photographs; all are selected from the regular Loan Department of the Gallery, started ten years ago to service the Buffalo schools.

Mounted on six foot exhibition panels, the displays are now ready to go out to the induction centers and Service Mens' recreation rooms throughout the area. The first group is now on view at the gallery, waiting to be called for by an army truck.

One of the most popular panels so far is that devoted to sports, in which a work of Nathaniel Currier keeps company with a Pieter Brueghel, the *Discus Thrower* and F. Molina Campos. In *Arms and Armor*, the present day service man is introduced to a helmet for a horse, worn by no less a steed than that of Charles of Burgundy in the 15th century, and the portraits of such redoubtable soldiers as St. George and the 16th century William of Orange.



Self Portrait: VINCENT CANADE

Canade by Canade

VINCENT CANADE, during his struggle for recognition, spent many hours gazing into a mirror, painting those self portraits which later brought him considerable fame. One of them, the earliest in the series, has just been purchased by the Albright Art Gallery of Buffalo for its Room of Contemporary Art. The new Albright canvas was painted when the artist was a young man, shortly after his arrival in this country from Italy where he was born some 50 years ago. Canade's canvas was formerly in the collection of Guy Eglinton, who in 1928 wrote of this subject in a monograph on the artist:

"It is in his heads that Canade's mastery is most clearly shown. The human head, the most complex thing under the sun, he will set down whole, as it were, with one sweep of the brush. . . . His self-portraits reveal most clearly

the increasing turmoil of his mind, for since the conflict is primarily within himself, it is against himself that his bitterest hatred is directed.

"In the earliest, he pictures himself as a little man with a hat, a shy, sensitive little man with nothing very remarkable about him but his eyes. Essentially modest and most simply painted, the whole picture is not very large, and at that the head is far from filling it. But as the series progresses his modesty gives place to alternate arrogance and self-accusation. At one moment he distorts his features into symbols of vice, at the next paints himself a pale ascetic martyr. There is no end to the roles for which he casts himself.

"In the famous *Double Self-Portrait* (dubbed irreverently *Sunday and Monday*) he is the complete degenerate. Himself, as he styles it, as he is and as he would like to be, though which is which, God knows, so desperate are the faces which scowl out of that magnificent canvas."

Cresson Winners

THE PENNSYLVANIA ACADEMY announces the 11 students who were this year awarded the much-coveted Cresson Memorial Scholarships, valued at \$1,100 each. The awards, which formerly provided for travel and study in Europe, may now be used for travel in the Western Hemisphere. They are apportioned to provide each winner with \$900 cash and \$200 for tuition in the Academy's school next year.

Winners in painting: Geraldine I. Funk, Katherine Gallagher, Mrs. Jeanette Neuman Kohn, Madeleine Robertson, Samuel C. Gholson and John Hanlen. Illustration winners: Norman Bishusky and Richard Lesseraux. Mural decoration: Jane Hayward and Phillip S. Merrill. Sculpture: John Paul Hoppe.

Other end-of-the-season prizes awarded to Academy students were the \$300 and \$200 Toppan prizes to, respectively, Charles K. Redfern and John H. Wright; and two \$100 Toppan honorable mentions, to Walter D. Condit and Robert M. Hervey. Two Packard prizes went to James J. Ponter and Mrs. Marian Freeman Holland; the Ramborger award, to Eleanor M. Thorn, and the Thouron prizes to John Hanlen, Hugh Wiley, Mrs. Marian Freeman Holland and Winifred Haggart.

The following students were awarded prizes and honorable mentions for their work in specific fields of art: Louis D. Day, Jr., Peter Colaprete, Marie Egner, James J. Ponter, John W. Simms and Helen V. Stone.

Denver Buys a Johnson

A painting, *New York From Governor's Island*, by Tom Loftin Johnson, winner of first prize in the Carnegie Institute's "New Directions" exhibition, has been added to the permanent collection of the Denver Museum.

Although small in size, the Johnson canvas is large in feeling. The towering structures of downtown Manhattan have been reduced by the artist to their simplest shapes. These he has composed with authority into a composition alive with the overtones of a crowded, granite-hard city.

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Please Do Not Disturb: ALEXANDER BROOK

Spring of 1942

IT IS A HAPPY SHOW at the Rehn Galleries, New York, where the annual "Spring 1942" runs into the middle of June, for only pleasant and undisturbing canvases are on display, such as the new Alexander Brook canvas *Please Do Not Disturb*. This enticing study of an unconsciously posed girl in the process of dressing is enlivened by a whimsical Brook touch, a little white kitten napping on its mistress' white petticoat.

Henry Mattson offers *April Moment*—bouyant, poetic, delightful with a will-of-the-wisp character; while Morris Kantor contributes *Knotted Pines* standing impressively against a billowing sky. A fanciful Peppino Mangravite still life of flowers with a horse and rider seen through the window adds to the exhibition, as does Henry Varnum Poor's new treatment of the marine theme called *Western Sea*. In the old master tradition is Alexander James' well painted *Bread and Wine*, while a touch of Van Gogh emotionalism is reflected in Georgina Klitgaard's *Sunrise* with its blazing sun and corn shocks like marching Wizard of Oz characters. Other canvases claiming attention are the Eastertide fantasy *Resurrection* by Franklin Watkins, the more familiar *Rate de Ballet* by John Carroll and *Johnson Hasbrouck and His Possessions* by Bruce Mitchell.

Rocky Mountain Annual

The Denver Museum has scheduled its 48th annual exhibition to open June 28 and continue on view through August 30. Comprising work in all media, the show will be juried by Perry T. Rathbone, director of the St. Louis Museum, Arnold Blanch and Frederic H. Douglas, director of the Denver Museum.

Denver's show will be the only major presentation in the Rocky Mountain region this season. The Colorado Springs Fine Arts Center, which formerly sponsored an annual "Artists West of the Mississippi" exhibition, will not hold that feature this year.

Poster Ideas Wanted

AMERICA's artists have clamored for a role to play in the nation's war effort. The Treasury Department has just outlined one for them. Professional artists have been asked for poster ideas, to be submitted in the form of sketches, 7½" wide by 10" high, or 14¼" wide by 20" high.

Designs should be simple, effective, both in layout and idea. They should serve to stimulate the sale of War Bonds. Says the Treasury Department: "These posters should be arresting, should stir the emotions quickly and awaken the patriotic desire to buy more War Bonds. Realistic treatment is most effective. It appeals to the largest number of people. Symbols should be used sparingly, if at all. Audience reaction studies show that they are often misunderstood."

This is not a competition. It is an invitation to submit ideas for posters. All sketches submitted will receive careful study from qualified experts. Ideas which are approved will be paid for at the rate of \$25 each. If the approved idea is to be worked up into a comprehensive sketch, an additional fee of \$25 will be paid. Full sized, finished posters, when ordered, will be paid for at the rate of \$100 to \$250, depending upon number of colors and other details. The words, "Buy United States War Bonds," must appear on each sketch.

Sketches are to be sent, post-paid, to Director's Office, Bureau of Engraving and Printing, 14th & C Streets, S. W., Washington, D. C. The package should be labeled on the outside, "War Bond Posters."

Linoleum Plus

PATRICIA SMITH is an unusual young artist. She takes such formidable-sounding substances as methyl-methacrylate and electrolitic metallic powders, and combining with them synthetic resins, crystals of silicate, mica, plastics and dyes, creates an individualistic, semi-abstract art. The basis for Miss Smith's compositions is carved linoleum, over the surface of which she applies the above mentioned substances to achieve striking textural effects and color patterns.

A group of Miss Smith's creations can be seen during the early part of June in the Hans Knoll showrooms in New York. Distinctively framed and displayed in conjunction with custom-designed modern furniture, the Smith linoleums are effective decorative panels, sleek and modern, evincing color sense and an inherent feeling for design. *Indianesque*, a vividly colored head, is almost linear in conception, while *Mother and Child* utilizes large masses and color areas. *Girl* combines the two approaches.

In several of the exhibits Miss Smith collaborated with the furniture designer, creating for him table tops of carved and lacquered linoleum. A striking exhibit is a huge carved and lacquered linoleum carpet, abstract in design. Lighting for the show, designed by Richard Kelley, is ingenious, inexpensive and simple, consisting of reflector-bulbs directed at small ceiling mirrors which focus the beam on the exhibits.

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Colin P. Kelly, Jr.: BRADFORD LAMBERT

Portrait of a Hero

A POSTHUMOUS PORTRAIT of Captain Colin P. Kelly, Jr., first hero of America's war with Japan, has just been finished by Bradford Lambert and will go on view at the Arthur U. Newton Galleries, New York, from June 3 to 13, for the benefit of U. S. O. Later it will be presented to West Point where it will hang in Memorial Hall along with the Stuarts and Copleys.

Done from a series of photographs and with the advice of the flier's mother and his widow, the portrait shows the youthful Kelly in full dress uniform against a West Point background. Major Saxton, flight instructor at the United States Military Academy, posed in his uniform for the figure, while artist Lambert made a composite study of the head, which according to Mrs. Kelly is an excellent likeness.

Kelly was the U. S. pilot who shortly after the bombing of Pearl Harbor was given the task of attacking a Japanese force consisting of a transport, auxiliary vessels and a battleship. Due to lack of time, the large bomber piloted by Kelly was carrying only three bombs instead of the full cargo of death. A capital ship had never been attacked before except by a formation of planes, but Captain Kelly sank the battleship with his three bombs. Japanese fighter planes attacked the bomber, but he succeeded in keeping it in level flight until all his crew had parachuted to safety. Too late, Capt. Kelly left the controls. When his body was found, it was discovered that the ripcord of his parachute had never been pulled.

The original sketch of the portrait goes to Kelly's three-year old son "Corky," for whom President Roosevelt has written a letter to the next President appointing him to West Point sometime in the 1950s.

Ruckstull Dies at 89

FREDERICK WELLINGTON RUCKSTULL, sculptor, writer and unwavering defender of the conservative tradition, died May 26 at his New York City home. He was 89 years old.

Born in Breitenbach, Alsace, Ruckstull was brought to the United States as an infant and educated in the public schools of St. Louis. As a young man he went to study art in Paris, remaining in the European art capital for 12 years and winning an honorable mention in the Salon of 1888.

Back in America, Ruckstull won the grand medal in the Chicago Exposition of 1893 and was a member of the fine arts jury at the Atlanta Exposition and chief of the sculpture section of the St. Louis Exposition. Ruckstull received and executed a large number of important commissions for memorials, monuments, public portraits and architectural sculptures, including *Solon*, a heroic bronze in the Library of Congress and colossal granite heads adorning the façade of the Library building, Statuary Hall and the Capitol in Washington house works by Ruckstull, as do official buildings in many parts of the country.

A writer and critic as well as a sculptor, Ruckstull was editor of *The Art World* and was the author of *The Great Works of Art and What Makes Them Great*, a widely circulated and much-discussed book. He was a founder of the National Sculpture Society, vice-president of the Municipal Art Society and the Architectural League of New York, and a member of the National Institute of Arts and Sciences and the National Arts Club.

Surviving are a widow, the former Adelaide Pholman; a son, Myron J. Ruckstull, and a sister, Miss Nettie Ruckstull of St. Louis.

Thumb Box Annual

Thumb box sketches arranged in groups of four by 38 artists make up the annual summer show at the Barbizon-Plaza Galleries. These small pictures, satisfying both as an exercise for the artists and as home decoration, range from personal creations, such as Ruth Ray's unusually patterned and softly textured gouaches, to the group of sparkling landscapes by Henry E. Winzenried.

Oscar Weidhaas, who never gives a disappointing performance, is seen again with a few witty comments in which an original arrangement of a familiar scene is a leading factor. Guy Wiggins contributes some swirling snow scenes, in contrast to Charlotte K. Lermont's gray-toned scenes of overcast wintry days. Other out-of-the-ordinary pieces are the twilight scenes by Josephine Paddock, the picturesque contributions by Donald F. Donaldson, the broken color compositions by Edith R. Joyce and the poetic landscapes by Samuel Roller.

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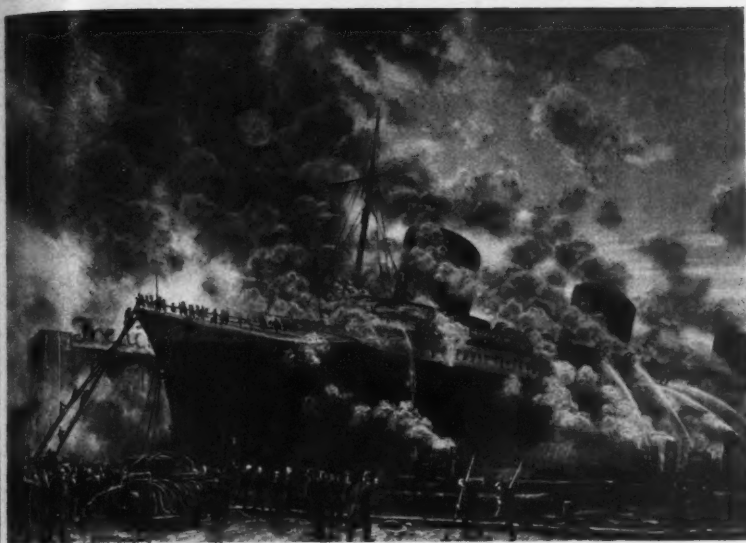
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The Normandie: HENRY SCHNAKENBERG

And Some Say It Wasn't Sabotage

STAR of the Kraushaar summer group show is Henry Schnakenberg's narration on the Normandie disaster. A 20th century Currier & Ives report on a topical event of major importance, this new canvas shows the former pride of the French fleet after fire had spelled her doom, with billows of smoke and streams of water adding to the intensity of the action. This particular piece of art reporting (the reviewer was also an eye witness) is almost authentically perfect except for the summery blue sky, for on that tragic day the sky was bright and clear with a wintry cast. Today the Normandie lies helpless on her side while workmen prepare her for eventual resurrection.

Also in Kraushaar's well arranged

Picked for Popularity

Two of the most popular paintings from one-man shows held during the past year, as well as two paintings from next season's scheduled shows, make up the June attraction at the No. 10 Gallery. Outstanding are Glen Ranney's *Summer Promise*, Fredrick Counsel's forceful *Coal Barge*, the sparkling *Corcovado* by Guido Horvath, the freely brushed *Saranac Lake Beard* by Rita Hovey-King, the Gaspé tempera *Grand Vallee* by Margaret Hoskins and Winfield Scott Hoskins' *American Tourists*, seen in the Metropolitan Museum's "On the Bright Side" exhibition.

As a preview of next year's schedule are examples by George Rivers, Amory Hooper, Edgar Littlefield (ceramics), Rosetta Bohnerts and Edward E. Burroughs, dean of the Dayton Art Institute.

Yun Gee in Benefit Show

An exhibition of 30 paintings by Yun Gee will be held at the Milch Galleries, New York, from June 2 to 13 for the benefit of the Democracy in Action Fund of the British and American Ambulance Corps. Toward the fund will go an admission charge of \$1.10 on opening day and a percentage of sales.

show are two interesting horse studies, one called *The Pavers* by Mahonri Young and the other *Horses, Heat and Hay-dust* by Henry G. Keller. Guy Pene du Bois shows his 1941 National Academy prizewinner *Old Trooper*, while Dean Fausett exhibits *Green Mountains*, winner of the 3rd prize of \$500 at the 1941 Carnegie "Directions in American Painting" exhibition.

Other interesting canvases are the pert young miss in a blue-gray gown by Esther Williams, a large Walt Dehner street scene in the West Indies and Yvonne du Bois' ambitious study of *South Street*, a likable cityscape that still retains some of du Bois père's color theories, especially in the purplish shadows and yellow-tinged lights.

Paints Canastota Mural

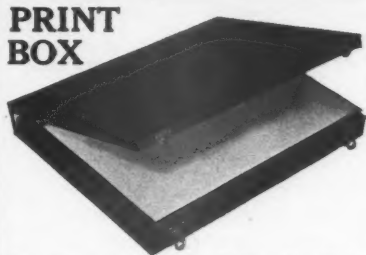
Recently installed in the Post Office at Canastota, N. Y., was the mural, *The Onion Fields*, by Alison Mason Kingsbury, prominent New York painter. The work crisply handled and richly colored, represents an effective orchestration of simple elements. It won the praise of Anna Wetherill Olmsted, director of the Syracuse Museum, when sketches for the mural were recently on view at that institution.

Commission for the mural was awarded through a Section of Fine Arts competition in which 93 artists submitted 119 entries. Jurors Anna Wetherill Olmsted, John Davis Hatch, Jr., and Jere Wickwire were unanimous in naming Miss Kingsbury's design the winner. The artist, known for her 57th Street exhibitions of easel paintings, has executed other murals, notably the successful War Memorial commission at Cornell University.

Drawing Show Prolonged

The exhibition, "Aspects of Modern Drawing," which was scheduled to close at the Buchholz Gallery, New York, on May 30, has been extended. The show, reviewed in the last issue of the *Digest*, will run through June 6.

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Philadelphia Given Whitney Tapestries

IN MEMORY of Gertrude Vanderbilt Whitney, noted sculptor and art patron who died April 17, a famous set of four Beauvais tapestries has been presented to the Philadelphia Museum. Given by Mrs. Whitney's family, the tapestries were woven in 1761 from designs by the painter Deshayes, son-in-law of Boucher, and comprise the original set commissioned by the French Government. Only two other sets were woven. The four scenes in the Philadelphia set are *The Anger of Achilles*, *Reproaches of Hector*, *Minerva and Hercules*.

These tapestries formed part of the decorations of the famous Fifth Avenue mansion decorated by Stanford White for the late Harry Payne Whitney, which was sold last fortnight. Reputedly valued at more than \$100,000, they were bought in by the family for presentation to the Philadelphia Museum.

The gift brings the museum's collection of tapestries to a level equalled only by the National Museums of France. Already in its possession are such famous Beauvais tapestries as the first to be woven from Boucher's designs—an immense *Village Fête*, five scenes in one, made, signed and dated 1736 for the Chamber of the Prince de Soubise, son of a mistress of Louis XIV. This work, said to be finest single example known, was sold in Paris for \$125,000 in 1929. It was presented to the museum by Mrs. J. Horace Harding. This work, and others of historic importance, are now on exhibition in the West Foyer of the museum, together with the four Whitney tapestries.

Vance Kirkland Praised

Vance Kirkland, prominent Colorado artist, was a recent exhibitor at the University of Denver, which, under the fine arts direction of Campton Bell, is presenting a series of exhibitions of work by local artists.

In writing about Kirkland's rendering of the mountains that are such a determining factor in all western Colorado landscape, the critic of the *Rocky Mountain News* stated: "This artist never underestimates the value of intriguing, decorative detail, but at the same time never forgets the solid understructure of the hills themselves. His mountains never look like paper cut-outs, due perhaps to his arbitrary control of the light. *Ranch in Colorado*, with its red and green hills, is a superb example of Kirkland's ability to grasp and then put down his subject."

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Night Light: CHARLES OWENS

Small But Worthy

WITH ACCENT on smaller pictures the Wakefield Gallery has opened its summer season with an interesting selection of works by its group of artists, prominent among these being Charles Owens and Director Betty Parsons. Owens all but steals the show with his lamp-lighted streets and cafe scenes which further attest to ability as a sincere and original painter, while Mrs. Parsons strengthens her reputation as a painter with two nervously alive landscapes, recently included in her one-man show at the Midtown Galleries.

Of the sea-shell-and-sea-object school are the creations of Richard Magni and Alfonso Ossorio, delicately and elaborately executed. Unusual in thought but disappointing in color is Walter Murch's *Sphere*. Appealing are Maxim Kopf's Martinique scenes, colorfully shimmering in a blotted effect. Other star exhibits are *Pink Lawn* by Tibor Gergely, *Return* by Gertrude Abercrombie and *Sage Fuller* by Lily Cushing Emmet.

New Gift to Philbrook

Waite Phillips, Oklahoma oil pioneer, has added to his gifts to the Philbrook Art Center, Tulsa, the eight story Beacon Building, an income producing property in the city. The new income will be used for operating expenses at Philbrook, an endowment fund and the acquisition of art. *Museum News* reports that the art center now has an annual operating budget of \$30,000.

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Where to Show

offering suggestion to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Asbury Park, N. J.

ART SOCIETY'S 9th SUMMER ANNUAL, June 14 to Sept. 7, Berkeley-Carteret Hotel. Open to all artists. Fee for non-members: \$1. Jury, \$35 in prizes. Date for arrival of entries: June 14. For full data write Mrs. W. H. D. Koerner, Asbury Park Society of Fine Arts, Asbury Park, N. J.

East Hampton, L. I., N. Y.

GUILD HALL REGIONAL EXHIBITION, July 25 to Aug. 16. Open to New York, New Jersey, Pennsylvania and New England States. Medium: oil. Fee: \$2 each entry. Jury. Cash prize. Last date for return of cards & fee: July 2; of entries: July 17. For cards & data write Warren Whipple, Guild Hall, East Hampton, N. Y.

Denver, Colo.

DENVER MUSEUM'S 48th ANNUAL, June 23 to Aug. 30. Open to all artists. Media: oil, watercolor, sculpture, prints & drawings. Jury. No fee. \$150 in prizes. Last date for arrival of entries: June 10. For data write Frederic H. Douglas, director, Denver Art Museum, 1300 Logan St., Denver.

New York, N. Y.

ACADEMY OF ALLIED ARTS' 12th SUMMER ANNUAL, July 1 to Aug. 30. Open to all artists. Media: oil & watercolor. Last date for return of entry cards: June 20. For data and entry cards write Leo Nadon, director, Academy of Allied Arts, 349 W. 86th St., New York City.

Ogunquit, Me.

OGUNQUIT'S 20th NATIONAL EXHIBITION, July 4 to Sept. 6, at Ogunquit Art Center. Open to all professional artists. Fee: \$10. No jury. Media: oil, watercolor, sculpture & prints. \$350 in prizes. Last date for arrival of exhibits: June 23. For cards & details write N. Vayana, director, Ogunquit Art Center, Ogunquit, Maine.

Shreveport, La.

ART CLUB'S ANNUAL MEMBERS' SHOW, Nov. 1-28, at State Art Gallery. Open to members (membership fee \$1 admits any Southern artist). Jury. All media. Awards. Entry cards due Oct. 15; entries, Oct. 18. For information write J. H. Smith, 3015 Greenwood Road, Shreveport, La.

Competitions

ARTISTS FOR VICTORY, INC., offers a \$1,000 prize and five \$100 awards for a model of heroic statue symbolizing Aviation's part in war. Models are to be in plaster; scale: 1 inch to the foot. Finished work to be no higher than 24 feet. Models to be delivered to Whitney Museum (shipping room entrance, 15½ Macdougall Alley) June 15 from 9 A.M. to 4:30 P.M., uncrated. For data write Cornelia Van A. Chapin, Artists for Victory, 101 Park Avenue, New York City.

HEMISPHERE POSTER COMPETITION: The Museum of Modern Art announces a poster competition to express determination of the Americas to remain free. Open to all artists of Western Hemisphere countries, the competition carries \$2,500 in prizes, with a \$500 top award. Winning posters will be exhibited throughout the Hemisphere. Closing date: July 28. For data write Elliot F. Noyes, Museum of Modern Art, 11 W. 53rd St., New York City.

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At Parke Bernet

THE SUMMER SEASON begins June 4 at the Parke-Bernet Galleries, New York, when two sales will take place. One, scheduled for the afternoon, offers important furniture, silver, porcelains, marbles and bronzes (by Rodin and Remington), prints, rugs and garden furniture—many of the items coming from the Walters Art Gallery of Baltimore. This sale continues on the afternoon of June 5.

On the evening of the 4th a large group of paintings, largely from the Samuel C. G. Watkins and the Frederic Fairchild Sherman collections will be sold. Among the lots are canvases by Homer, Hawthorne, Lawson, Murphy, Waugh, Corot, Monticelli, Cassatt, Gainsborough and Hoppner.

English and American furniture of various periods and styles is a feature in the Sherman-Hutchinson sale, a three-day session that begins June 10. Rounding out the collections offered are hooked rugs, paintings by both European and American artists, table china, glass, linens and Oriental rugs.

On June 12 the gallery opens an exhibition of Oriental carved jade, textiles, paintings and porcelains, together with more than 200 snuff bottles, largely from the well-known collection of Mrs. Harry B. Hawes of Washington, D. C. Sale dates are the afternoons of the 17th and 18th.

Auction Calendar

June 4 & 5, Thursday & Friday afternoons. Parke-Bernet Galleries; property of Walters Art Gallery (Baltimore) and other owners: French furniture, bronzes, marbles, silver, garden furniture & statuary, prints, rugs, objects of art. Now on exhibition.

June 4, Thursday evening, Parke-Bernet Galleries; from estate of Samuel C. G. Watkins and Frederic Fairchild Sherman collection: paintings by Homer, Hawthorne, Lawson, Murphy, Waugh, Corot, Monticelli, Cassatt and European masters including Gainsborough, Hoppner, etc. Now on exhibition.

June 10, 11 & 12, Wednesday, Thursday & Friday afternoons. Parke-Bernet Galleries; from Sherman, Hutchinson & other owners: English & American furniture & decorations; hooked rugs; European & American paintings. On exhibition from June 5.

June 17 & 18, Wednesday & Thursday afternoons. Parke-Bernet Galleries; from various owners: Chinese textiles, jade vessels and statuettes; 200 snuff bottles. On exhibition from June 12.

The Auction Mart

Paintings

Costa, Lorenzo: *Madonna and Child with St. Thomas and Nicodemus* (P-B, Whitney)\$15,000
Lawrence, Sir Thomas: *Mrs. Siddons* (P-B, Whitney) Karl Lorvenick 3,000

Tapestries

Beauvais, tapestry suite after Boucher, French 18th century (P-B, Whitney) French & Company\$26,000
Louis XV, carved & gilded chair suite in crimson velvet (P-B, Whitney) 9,200
Louis XV, Beauvais tapestry suite after Oudry (P-B, Whitney) French & Company 6,900
Fontainebleau, *Diana and Britomart: Allegory of Chastity* (P-B, Whitney) 7,600
Fontainebleau, *Niobe and Latona: Allegory of Pride* (P-B, Whitney) 7,600
Beauvais, four Royal tapestries after J. B. H. Deshayes (P-B, Whitney) 40,400
Beauvais, *La Pipée aux Oiseaux*, after Boucher (P-B, Whitney) 20,000
Brussels, Renaissance tapestries, 6 of the set of 8 devoted to the "Wars of Flavius Titus" (P-B, Whitney) 42,000
Brussels, Renaissance tapestry, by Jan van den Hecke (P-B, Whitney) 6,000

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Art Books Reviewed in Brief

By FRANK CASPERS

ART OF THIS CENTURY, by Peggy Guggenheim. New York: Art Aid Corp.; 156 pp.; profusely illustrated; not priced.

Limited to 2,500 copies, this book is an elaborate catalogue of the Peggy Guggenheim collection. More than that, it is an abbreviated survey of the most advanced art produced between 1910 and 1942. André Breton, Arp and Piet Mondrian have contributed essays. Each artist's credo is published, along with further writings by the Futurists, and by Max Ernst and Ben Nicholson. Appreciators of the advanced moderns will find this volume an exciting record of the twentieth century's pioneer art movements.

EUROPEAN DRAWINGS FROM THE METROPOLITAN COLLECTIONS: ITALIAN SECTION. New York: Metropolitan Museum; 60 plates; \$5.

A splendid portfolio comprising full size plates of 60 of the Metropolitan's outstanding examples of Italian drawing. Correggio, da Vinci, Michelangelo, Piranesi, Primaticcio, Titian, Verrocchio, Guardi, Lippi and Tiepolo, among others as important, are represented. A "must" for drawing collectors and enthusiasts.

A PRIMER OF SCULPTURE, by Suzanne Silvercruys. New York: G. P. Putnam's Sons; 137 pp.; profusely illustrated; \$2.75.

An outgrowth of lecture-demonstrations which Miss Silvercruys has given throughout the country, this book takes the beginner in hand, and through text and pictures of work in progress introduces him into the intricacies and the mechanics of sculpture. Simple, clear and sound, the book is divided into 15 "lessons" that begin with "Giving You the Tools" and end with "An American Credo in Art."

JAPANESE PRIMITIVE PRINTS IN THE COLLECTION OF LOUIS V. LEDOUX, by Louis V. Ledoux. New York: E. Weyhe; text and 50 plates (20 of which are in full color); \$20.

A sumptuous volume, rich with beautiful reproductions. The text, while scholarly, is yet alive and interesting, infused with the feeling of the intimate pleasure of the collector in his treasures. The first of several volumes on this collection, the present book deals with 50 works of the primitive period, dated 17th and 18th century.

Summer in Cleveland

CLEVELAND, located on the cool south shore of Lake Erie, enjoys an equable summer climate. The city's elaborate system of parks makes outdoor life within its boundaries not only a possibility but also a pleasure. Not a few of the citizens frequenting treed and landscaped areas are art students, many of them from the Cleveland School of Art. The Cleveland School has assembled a distinguished faculty and it has, over the years, built up an impressive list of graduates—painters, sculptors and craftsmen who have risen to high position in their profession.

The Cleveland school, Otto F. Ege, supervisor of special sessions, reports, "is planning to offer the largest summer program in the school's history. There will be courses planned for the present emergency; crafts for occupational therapy; introduction to the art of camouflage especially as it relates to city defense; illustration with special emphasis on medical drawings."

Ten courses in drawing, painting, illustration, crafts, modelling, which are planned primarily for teachers and which can be taken for college credit at Western Reserve University, will be included in the first six weeks session from June 22nd to July 31st, and in the second session, August 4th to September 11th. These classes will be given in well-equipped studios adjoining University Circle of Cleveland, making available the resources of the University campus, library and dormitories; the hall of the Cleveland Orchestra; and the Cleveland Museum of Art with its outstanding collection.



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THE FIELD OF AMERICAN ART EDUCATION

By FRANK CASPERS

Hibbard of Rockport

One of the permanent fixtures of Rockport, historic, picturesque harbor-town on Cape Ann, is Aldro T. Hibbard, whose widely exhibited canvases have carried likenesses of the town's quaint streets, wharves, quarries and busy waters to all parts of the country. Hibbard's winter scenes are particularly famous, perhaps because during the summer he does less painting, more teaching.

Hibbard's outdoor landscape classes are a familiar sight along the inlets and bays of Rockport. His instruction follows no formula, rather, it is adapted to the needs of each particular student.

The class meets four days a week, three out of doors when criticisms are given both morning and afternoon; the fourth, on Saturdays, is held in the Hibbard studio where the week's work is gathered for group criticism and discussion. At these periods attention is given to fundamental principles as applied to the problems of out-door painting, including design, composition, color.

Gloucester Art Classes

The famous old fishing center of Gloucester, Massachusetts, has long been a favorite with artists looking for a cool, restful yet stimulating, summer locale for a combination vacation and work period. Among the artists active in Gloucester during the summer are William Meyerowitz and Theresa Bernstein, whose art classes open July 7 and continue until September.

"The pupils draw, etch, paint in oil gouache and watercolor," writes Mr. Meyerowitz. "Models are posed indoors and in the garden. Objects of New England interest are available for still life. The studio is located on the highest point of East Gloucester, and is surrounded by beautiful landscape and is within easy walking distance of all points of interest: the art galleries, the beach, the rocks and the harbor."

"Each member of the art course is given individual supervision. With helpful, constructive assistance progress is noticeable within a short time. The pupil feels he is discovering things for himself. The result is a sense of high adventure."



Aldro T. Hibbard Instructing His Class at Rockport

Classes in Annisquam

Annisquam is one of the most picturesque villages on Cape Ann, boasting a small harbor, swimming beaches, lazy tree-shaded streets and homes situated in colorful gardens. Overlooking the Annisquam River is the summery studio of Margaret Fitzhugh Browne, Boston artist-teacher. Miss Browne teaches painting, drawing and outdoor sketching, using her studio for model and still life classes, and the abundance of landscape and marine material in Annisquam, Gloucester and Rockport for her outdoor sessions.

Miss Browne bases her teaching on mastery of such fundamentals as drawing, the construction of the head and figure, the development of color sense and the understanding of the principles of design. Students work from the model every morning and spend the afternoons painting out-of-doors or visiting galleries and studios in nearby Gloucester and Rockport.

Summer in Marblehead

Marblehead is one of Massachusetts' historic old coast towns, its narrow twisting streets shaded by century-old trees and lined in some sections by mansions, in others, by fishermen's shacks. Its harbor is busy with utilitarian fishing vessels and sleek pleasure yachts. Through the town gardens abound, blazing with the vivid color of hundreds of flowers.

Here Florence V. Cannon, formerly on the summer faculty of the Pennsylvania Academy of the Fine Arts, teaches printmaking and direct painting in all media, stressing such fundamentals as drawing, color and design. Miss Cannon's students include teachers (to whom she is qualified to give credits) and adults who have always wanted to paint. Miss Cannon reports unusual success with both categories. A seasoned teacher, Miss Cannon is also an exhibiting painter and printmaker whose work has been seen in leading museums.

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For further information, address

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Chester Springs Closed

The Pennsylvania Academy of the Fine Arts has decided, because of war conditions, to conduct its summer classes in its Philadelphia building instead of at the famed Chester Springs rural branch. The latter establishment, one of the largest and best equipped in the East, has for years been a summer headquarters for art study. Its temporary closing constitutes a major blow and leaves a serious gap in the list of out-of-town summer schools.

The Academy, however, will remain active. For the first time it will offer regular courses during summer months in the Academy Building at Broad and Cherry Streets. There, from June 15 through July 25, George Harding, Roy C. Nuse, Francis Speight and Bruce Moore will conduct a full schedule of classes in all phases of painting, sculpture and illustration. These men, in addition to being soundly experienced teachers, are professional artists of note, each of them ranking high in his particular field.

Watercolor With O'Hara

For the 12th season, Eliot O'Hara will leave his Washington, D. C. studio to journey to Goose Rocks Beach, Maine, where, beginning July 1, he will open his school of watercolor painting. Known as one of the medium's most successful practitioners, O'Hara is also an inspiring, articulate teacher, adept at giving his students a firm grasp of the basic fundamentals of watercolor.

O'Hara follows a teaching method that takes his students along the path to technical proficiency in an orderly, step by step method. Each student advances from stage to stage at a pace determined only by his individual capacity. Criticisms are frequent. Students experiment with various styles and materials, and serve as jurors to develop their critical faculties. Lectures, motion pictures and exhibitions, together with the summer past-times of the Maine Coast, fill the students' after-class hours.

Painting for Pleasure

The San Francisco Museum's highly successful "Painting for Pleasure" classes will continue through the Summer. Meeting each Tuesday evening at the Museum, students pay a small fee for materials and work to suit themselves, under the direction of James McCray, prominent San Francisco artist and an instructor at the California School of Fine Arts.

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June 1, 1942



Albert Stewart Teaching at Claremont

Claremont Courses

THE CLAREMONT COLLEGE of Claremont, California, will this summer sponsor another graduate institute of art. Formerly directed by Millard Sheets, the 1942 session will be under the guidance of Charles M. Brooks, Jr., who will, as he did in preceding sessions, conduct classes in architecture.

The institute is built around an integrated program of vitally alive theoretical and practical work, featuring two discussions by Roland J. McKinney, director of the Los Angeles Museum, and two lectures by Arthur Miller, critic of the Los Angeles Times.

The studio courses that provide the Claremont program with its basic foundation comprise sound instruction in sculpture by Albert Stewart, in ceramics by William Manker, in design by Jean Goodwin Ames, and in painting by Milford Zornes.

Allied Academy's Class

The Academy of Allied Arts, New York City, announces a summer course in figure, portrait, still life and landscape, beginning July 1 and continuing through September 1. The classes, which will work in oil, tempera and charcoal, will be under the direction of Frans Regoudt, noted Belgian artist.

A former professor of art at the Royal Athenaeum in Ostend, Regoudt is also an exhibiting artist.

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Summer Schools can increase their enrollments by advertising in the July 1 issue of THE ART DIGEST.

Landscape Under Carlson

John F. Carlson, noted New York landscapist, will open his art school in Gloucester, Mass., July 1 and will teach in that famous old New England fishing center until September 1. A specialist in landscape, Carlson has carved out a distinguished career, both as teacher and as practicing artist.

Carlson's canvases are housed in some of the nation's most prominent museums, and his teaching experience has produced an eminently successful book, *Elementary Principles of Landscape Painting*, published by Bridgman and now in its sixth printing.

As in his book, Carlson in his class guides his students deftly and with clarity through the maze that is landscape painting. He keeps them off byways and blind alleys, steers them, instead, along a well marked path in which tested theory and sound practice meet. Design, light, color, trees, clouds, composition, line, aerial and linear perspective are some of the topics on which Carlson focuses the attention of his students.

Ringling Summer Plans

Near Little Switzerland, 4,000 feet up in the Blue Ridge Mountains of North Carolina, the Ringling School of Art will conduct a summer session from June 15 to August 29. The school, quartered in modern buildings on a 1,300 acre estate, provides expert instruction by Donald Blake, Hilton Leech and Guy Saunders in landscape, life, still life and portrait painting, in advertising layout and design and in costume design. Classes are active five mornings and afternoons each week.

The summer location of the Ringling School (which during the winter season is headquartered at Sarasota, Florida) provides an ideal working site, with splendid, cool climate, invigorating air and breath-taking expanses of mountain scenery. Models are provided for studio classes.

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In the Ozarks

The campus of Drury College, Springfield, Mo., and the Ozarks Art and Crafts Center, Eureka Springs, Ark., will be the joint scene, June 2 to July 18 of a school of painting, printmaking and crafts, under the direction of Raymond K. Kennon. Guest instructors will be Joseph P. Vorst, H. Louis Freund and Elsie Bates Freund.

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For amusement, students and artists (or non-painting members of their families) can use the adjacent waters for trout and salmon fishing, attend country auctions, barn-dances, hayrides or climb mountains.

To get back to art, Tall Timbers offers a regular program of classes in oil, watercolor and drawings, of landscape, still life, portrait and animals, taught by Bartlett Tracy and Helen Stotesbury. In addition, a number of guest instructors will teach classes in portraiture throughout the season.

Modern Design in Chicago

The famous Moholy-Nagy directed School of Design in Chicago offers two intensive summer sessions, one conducted in its regular quarters, the other on the school's farm in Somonauk, Illinois. The courses, condensed and carrying with them credit for a full semester's work, comprise training in basic design, paper, wood and metal work, sculpture, photography, simultaneously with classes in visual fundamentals, drawing, painting and architecture.

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A national organization of Americans working impersonally for contemporary American art and artists with common sense and fair play.

Not Yet Clear in Florida

It appears that we have been premature and too credulous, and placed too much stress on information we had from Florida, in connection with the disposition to levy a tax on art work loaned into the State. We had relied on assurances from interested parties and from art officials that this tax would not be applied. We are later confronted with the facts that the taxing authorities are far from being in agreement. Therefore, there is but one course left to the League, which has the artists of the country primarily in mind—that we must renew our warning of this impending threat. These tax officials are not in accord even as to the works which are exhibited in the endowed or membership museums, and which are offered for sale. Therefore, any artist who permits his work to be taken into the State for exhibition anywhere should safeguard himself with the stipulation,

which has the approval of the consignee, that he, the consignee, will be responsible for any tax assessment which may be placed upon it.

There is a conference scheduled at Tallahassee among taxing officials when this matter will be definitely decided; and until we have their decision, the League regrets that it must advise our members and associated groups to proceed with caution.

—ALBERT T. REID,
National Vice-Chairman.

A Copyright Query

One of our members wants to know if he prints on the back of his painting that he is reserving all rights to reproduction whether that is not ample protection for him in event of a sale.

That would be a matter for the courts to decide and in any event would likely involve heavy costs. Nothing would prevent the purchaser from obliterating

this endorsement—painting over it or by some other method. It would be a very insecure way of locking your barn.

The safe thing is to copyright your work. That will secure you and it is a simple process. Just send two small photos to the Register of Copyrights, Washington, D. C., together with one dollar, and the application blank.

These blanks may be had free on request of the Register and it is a simple matter to fill them out. Play safe.

Dealer Representation Wanted

The League, which is a non-exhibiting organization, receives many inquiries from its members over the United States and from its Chapters in other countries, asking for information about art galleries in New York City where they may exhibit their work. The League consequently would be interested in hearing from art galleries that may look with favor on the idea of representing such artists in New York, and exhibiting their work. We would therefore be glad to hear from such interested art galleries, outlining their proposition and terms, and addressed to Wilfred S. Conrow, National Secretary, Carnegie Hall, New York, N. Y.

Answer to Inquiries

More and more we are questioned about a number of things by non-members of the League. These requests for information have grown so that we are no longer able to give this service.

Several reasons will be readily understandable if the inquirer will remember the League is able to conduct the necessary research and supply the clerical help only because of the support it has from membership dues. It is hardly fair to those members to supply these findings and reports to non-members.

But chiefly, and this is very important, more and more many of these reports are of a very confidential nature and to pass them to one who is not a member could obviously lead to costly court proceedings.

Why not join in with this work? It is invaluable to you. The League is the only art organization which devotes its whole purpose to the problems of the artist and to prompting his business.

He now knows, because of the League, he can safely buy paint which is permanent and brilliant. He knows how we are sifting the galleries for fakes who prey upon the artist. His taxing problems are being constantly watched. The League has fought for years to protect his divisible rights in the work he produces and to protect those rights when he sells a picture.

The Artist's Bookshelf

By Theodore Bolton

[Continued from April 15 Issue]

3. Books on Composition

RICH, DANIEL CATTON

SEURAT AND THE EVOLUTION OF "LA GRANDE JATTE." Chicago, University of Chicago, 1935. 61 half-tone plates after pictures by Seurat relating to a single composition, and 2 text diagrams.

An important study of the evolution of a single composition, and a pattern for similar studies relating to composition.

The Art Digest

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All the preliminary drawings and paintings for "La Grande Jatte" are listed in a catalogue, most of them are reproduced, and the development and completion of the composition are discussed in a brief essay. Seurat's theories on composition in form and color are presented in Robert Rey's "La Renaissance du Sentiment Classique."

ROSS, DENMAN WALDO

A THEORY OF PURE DESIGN. Boston, Houghton, 1907.

Ross defines Composition as Design, or Order, and subdivides the subject into: Harmony, Balance and Rhythm. The terminology is confusing since, generally speaking, Harmony is the "result" of the use of principles of composition and not a "principle." Ross changed his terminology in 1912. See next entry.

ROSS, DENMAN WALDO

ON DRAWING AND PAINTING. Boston, Houghton, 1912.

Ross here uses the term Order as synonymous with Design. The "Modes of Order" or principles of composition, he names as: Repetition, Sequence, and Balance.

RUSKIN, JOHN

THE ELEMENTS OF DRAWING, AND THE ELEMENTS OF PERSPECTIVE. New York, Dutton, 1907. Everyman's Library edition. Text illustrations by the author.

A useful book on the laws of design relating to landscape composition. Ruskin's "Principles of Composition," likewise termed, "Laws of Arrangement," are: Primality, Repetition, Continuity, Curvature, Radiation, Contrast, Interchange. The resulting attributes he terms Consistency, or Harmony. The law of Primality implies Subordination: "one feature shall be more important than all the rest," grouped "with it in subordinate positions." One aspect of Repetition also implies Subordination: when "one group" repeats another "subordinately." Another aspect of Repetition is Symmetry, "or the balance of parts or masses in nearly equal opposition." Rhythm, defined elsewhere by Ruskin, consists in "repetition and reciprocal opposition." (*Modern Painters*, II, ch. 8.) Continuity is expressed by "giving some orderly succession to a number of objects more or less similar." The sequence is one of rhythmic increase or decrease "of the sizes, tones, or intervening distances of the 'elements involved.'" Curvature involves an "approach to straightness" and "variation." Radiation involves an implied "meeting in some relationship" and not on "the meeting of curves at one point." (*Ibid.* IV). Elsewhere Ruskin states: "The smallest number of lines which can completely express this law of radiation is five, or if a completely opposite symmetry is required, six." In a footnote to this statement he concludes: "The groups of three, though often very lovely, do not clearly express radiation, but simply convergence." (*Laws of Fesole.*)

SIMONSON, LEE

THE STAGE IS SET. New York, Harcourt, 1932. 103 illustrations after photographs and drawings.

Degas' "Interieur," 1874, is reproduced with Simonson's stage-set "The Failures," 1923, which is, apparently, based on the Degas composition. Again: Henri-Rousseau's "Snake Charmer," 1907, is reproduced with a photograph of Covarrubias' stage-set "Androcles and the Lion," 1925, which is, apparently, based on Rousseau's composition. There are also reproductions of drawings by earlier scene designers.

Finally: there is an excellent bibliography. The most useful single volume on the stage.

4. Books on Styles of Design

A style is a specific type of design. Whereas the term design relates to the plan, or arrangement of an art production, the term style relates to the type of design in the completed art product. The completeness of a style depends on the consistency with which a specific design extends throughout an art object. Although all styles have functional origins, they are not, necessarily, functional, which is the chief point of conflict between the traditionalists and functionalists in the arts. The chief stylistic terms are: Classic, Mediaeval or Gothic, Renaissance, Baroque, Rococo, Neo-Classical, developing in this order, and followed by the revival styles.

The style of an art product may be qualified as to time and place. Sometimes the materials used, or the artist-producer's name, are employed to specify an art object. The time qualification, or "period" of its production, may be stated as to century, monarch, or government. For example: there is the "XVIIIth Century" style of design, as well as that of "Louis XVth," and of "The Empire." The place qualification may be stated as to the nation. For example: there is English Baroque, as well as Italian. The periods of production are sometimes stated in terms of the materials used. For example: English furniture may be classified as belonging to "The Age of Oak," "The Age of Walnut," or "The Age of Mahogany." However: this is an inadequate specification since the periods overlap, and the same material is used in different styles. The specification of an art product according to the artist-producer is likewise inadequate. For example: Chippendale furniture and Philadelphia Chippendale furniture are, stylistically, English Rococo and American Rococo furniture. The terms are all the more untenable since Chippendale drew designs for, but did not produce, furniture himself. Furthermore: he designed in more than one style. The use of the name of the artist-producer, or the reigning monarch, in style specification is based on the human tendency to overvalue the individual achievement in a general movement. The well-known names of recognized styles are far more expressive.

EBERLEIN, HAROLD DONALDSON, and ABBOT McCLURE, and EDWARD STRATTON HOLLOWAY

THE PRACTICAL BOOK OF INTERIOR DECORATION. Philadelphia, Lippincott, (1919). 173 illustrations and style chart p. 447.

A useful reference book. The first part treats of time-periods in interior decoration discussed as to style. The second part relates to practical interior decoration. The third part describes the important styles. The style chart, a concise comparatively tabulation of French, English and Italian styles, is convenient for ready reference.

EBERLEIN, HAROLD DONALDSON, and ABBOT McCLURE

THE PRACTICAL BOOK OF PERIOD FURNITURE. Philadelphia, Lippincott, 1914. 90 halftone plates.

A useful reference book. The material is arranged according to time-periods and discussed as to style. Each style is discussed as to structure, type of decoration, and finish. The Chronological Key, a concise, pictorial presentation of the various styles, is convenient for ready reference.

[To Be Continued]

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CALENDAR OF CURRENT EXHIBITIONS

ALBUQUERQUE, N. M.
LaQuinta Gallery June: *Oils, New Mexico Artists.*
ANDOVER, MASS.
Addison Gallery June: *Watercolors, Charles Hopkins; Camouflage for Civilian Defense.*
ASBURY PARK, N. J.
Society of Fine Arts To June 8: *Watercolors and Sculpture.*
BALTIMORE, MD.
Municipal Museum To June 14: *Baltimore Views, Giorgio Cavalleri.*
Museum of Art June: *Work by Jean Chariot, Mary Bradley, Marguerite Burgess.*
Maryland Institute To June 7: *Show of Students' Work.*
BOSTON, MASS.
Guild of Boston Artists June: *Members' Spring Show.*
Institute of Modern Art June 8-27: *School Children's Work.*
Museum of Fine Arts June: *Mrs. J. W. Thorne's Miniatures; Contemporary American Artists.*
Public Library June: *Prints, D. Y. Cameron.*
BUFFALO, N. Y.
Albright Art Gallery June: *Art School Annual.*
CHICAGO, ILL.
Arts Club To June 15: *Andre Masson; Max Ernst.*
Art Institute June: 3733 High School Students Look at Paintings.
Mandel Bros. To June 10: *North Shore Art Guild.*
CLAREMONT, CAL.
Pomona College June: *Alumni Annual.*
CLEVELAND, OHIO
Museum of Art To June 7: 24th Annual, Cleveland Artists.
COLUMBUS, OHIO
Gallery of Fine Arts June: *Contemporary Chilean Art; 17th Annual, Ohio Watercolor Society.*
CONCORD, MASS.
Art Association June: *Spring Show; Nelly Littlehale Murphy Memorial.*
DAYTON, OHIO
Art Institute June: *Student Show.*
DENVER, COLO.
Art Museum To June 14: 52nd Annual of Chicago Art Institute.
DETROIT, MICH.
Institute of Arts June: *Chinese Art.*
FORT WORTH, TEXAS
Public Library June: *Permanent Collection.*
GRAND RAPIDS, MICH.
Art Gallery June: 100 Watercolors, F.A.P.
GREENWICH, CONN.
Society of Artists To June 6: 24th Annual.
HOUSTON, TEXAS
Museum of Fine Arts June 6-30: *Permanent Collection.*
IOWA CITY, IOWA
University of Iowa June: *Work of Graduate Students.*
KANSAS CITY, MO.
W. B. Nelson Gallery June: *Watercolors, Cleveland Artists; 19th Century French Paintings.*
KENNEBUNK, MAINE
Brick Town Museum June 15-Sept. 15: *Historical Collection; Art by Maine Artists.*
LAWRENCE, KANSAS
Thayer Museum June: *Oils, Donald Silke.*
LOS ANGELES, CAL.
Chouinard Art Institute June: *Work by F. Molina Campos.*
Foundation of Western Art June: *Yesterday in California Art.*
Municipal Art Commission June: *Painters and Sculptors Club.*
Museum of Art June: *Arthur Beaumont.*
LOUISVILLE, KY.
Speed Memorial Museum June 7-28: *Animal Sculpture in Aluminum, Anna H. Huntington; Oils, Celine Backeland.*
LOWELL, MASS.
Whistler's Birthplace June: *Boston Society of Watercolor Painters.*
MANCHESTER, N. H.
Currier Gallery June: *Paintings, Fiske Boyd; Guild of Boston Artists.*
MIDDLETOWN, CONN.
Wesleyan University June: *Work by Russell T. Limbach; Public Housing in the U.S.A.*
MILLS COLLEGE, CAL.
Mills College Art Gallery June: *Art Department Annual.*
MILWAUKEE, WISC.
Art Institute June: *Seven Arts Society; Print Show.*
Milwaukee-Downer College June 8-15: *Annual Student Show.*
MINNEAPOLIS, MINN.
Institute of Arts June: *Prints,*

Philip Little.
Univ. of Minnesota June: *Artists of Upper Mississippi; Student Show.*
Walker Art Center June: *Camouflage Show.*
MONTGOMERY, ALA.
Museum of Fine Arts June: *Watercolor Society Annual.*
MUSKEGON, MICH.
Hackley Art Museum June: *Permanent Collection.*
NEWARK, N. J.
Newark Museum June 6-30: *Paintings, Artists of Today; Summer Scenes.*
NEW HAVEN, CONN.
Yale Art Gallery To June 14: *Our Navy in Action.*
NEW ORLEANS, LA.
Arts & Crafts Club June: *Student Show.*
OKLAHOMA CITY, OKLA.
Art Center June: *Oklahoma Artists; Student Show; Nell Warner; Paul Mannen.*
PHILADELPHIA, PA.
Academy of Fine Arts June: *"Soldiers of Production"; Permanent Print Collection.*
Art Alliance June: June 4-28: *Philadelphia Watercolor Club Annual.*
Museum of Art June: *Tapestries by Contemporary French Painters; Philadelphia Printmakers.*
Woodmere Art Gallery June: *Chas. K. Smith Collection.*
PITTSFIELD, MASS.
Berkshire Museum June: *Paintings, Robert T. Francis.*

PORTLAND, ME.
Sweat Memorial Museum June: *Students' Show.*
PORTLAND, ORE.
Art Museum June: *All-Oregon Show.*
RICHMOND, VA.
Academy of Fine Arts June: *Members Spring Show.*
SACRAMENTO, CAL.
State Library June: *Paintings, Ethel King Bolinger.*
ST. LOUIS, MO.
City Art Museum June: 20th Annual Watercolor Show; *Prints, Isabel and Bonington.*
Eleanor Smith Galleries To June 13: *Abstracts, S. Greco.*
SAN DIEGO, CAL.
Fine Arts Gallery June: *Charles Reiffel Memorial; 7 California Artists; Sculpture, Peter Ganine.*
SAN FRANCISCO, CAL.
Palace of Legion of Honor June: *Salvador Dali.*
Paul Elder & Co. June: *Oils, David Burluk.*
Fairway Art Gallery June: *California Horses.*
Museum of Art June: *Mexican Painting.*
SEATTLE, WASH.
Art Museum: June 11-30: *Carnegie Teaching Set.*
SHREVEPORT, LA.
State Exhibit Bldg. June: *Students' Work.*
SPRINGFIELD, MASS.
Art League To June 7: *Members' Show.*

Fine Arts Museum To June 16: *Pro-Columbian Art.*
SPRINGFIELD, MO.
SPR Museum June: *Old Engravings.*
SYRACUSE, N. Y.
Museum of Fine Arts To June 11: *Murals, Alison Kingsbury, Lee Brown Coye, Prudence Burg. Piccilla Burg; American Miniature Society.*
TOLEDO, OHIO
Museum of Art June: *Can America Be Bombed?*
TULSA, OKLA.
Philbrook Art Museum June: *Tulsa Artists; Prairie Printmakers. Paintings, Dwight Sheppier.*
UTICA, N. Y.
Museum-Williams-Proctor Institute June: *Paintings, Iacovlev; Work by British Children.*
WASHINGTON, D. C.
Corcoran Gallery To June 7: *Sculpture of Western Hemisphere.*
U. S. National Museum June: *Permanent Collection.*
WEST PALM BEACH, FLA.
Norton Gallery June: *Prints and Drawings of Robert E. Lee and Contemporaries.*
WILMINGTON, N. C.
Museum of Art June: 4th Annual, Wilmington Artists.
WORCESTER, MASS.
Art Museum June: *Ancient Art of Americas.*
YOUNGSTOWN, OHIO
Butler Art Institute To June 14: *Early American Folk Art; Work by Martha Waddell.*

EXHIBITIONS IN NEW YORK CITY

A.C.A. Gallery (26W8) To June 13: *Group Show.*
N. M. Acquavella (38E57) June: *Old & Modern Masters.*
H. V. Allison & Co. (32E57) To June 15: *Work by M. Peterson.*
American-British Art Center (44 W56) To June 12: *Work by American and British Artists.*
Argent Galleries (42W57) To June 27: *National Association of Women Artists.*
Associated American Artists (711 Fifth) To June 6: *Watercolors, Sherman H. Raveson; June: Contemporary Paintings.*
Babcock Galleries (38E57) June: *American Paintings.*
Barbizon-Plaza Art Gallery (101W 58) To Oct. 1: 3rd Annual Thumb Box Show.
Bonestell Gallery (108E57) June: *Group Show.*
Brooklyn Museum (Eastern Pkwy) To June 7: 19th Century Dutch Prints and Drawings; June: *Oceanic Art; 19th Century French Prints.*
Buchholz Gallery (32E57) To June 6: *Aspects of Modern Drawings.*
Carstairs Gallery (11E57) June: *Modern French Paintings.*
Contemporary Arts (38W57) To June 5: *Paintings, Samuel Koch; June 8-July: For Love of America, Paintings in Search of Good Homes.*
Downtown Gallery (43E51) June: *Summer Show.*
Durand-Ruel (12E57) June: 19th and 20th Century French.
Eggleston Galleries (161W57) June: *Marine Paintings, Gordon Grant.*
8th Street Gallery (33W8) To June 8: *William Fisher's Children's Classes; June 9-30: "Our Four Footed Friends."*
Ferargil Galleries (63E57) June: *Martha Ryther.*
French Art Galleries (51E57) June: *Modern French Paintings.*
460 Park Avenue Gallery June 22-July 3: *Greta Matson Group.*
Galerie St. Etienne (46W57) June: *Lithographs, Honore Daumier.*
Gallery of Modern Art (18E57) June: *Paintings by Vertes, Rathai, Duffy and Vlaminck.*
Grand Central Art Galleries (15 Vanderbilt) To June 10: *Grand Central Art School Annual; (Hotel Gotham, 2W55) To June 5: Parade of Patriots.*
Harlow, Keppel & Co. (670 Fifth) June: *Old and Modern Prints.*
Harriman Gallery (63E57) June: *Group Show.*
Kennedy & Co. (785 Fifth) June: *Old and Modern Prints.*
Kleemann Galleries (38E57) June: *Summer Group Show.*
Knoedler & Co. (14E57) June: *Contemporary American Artists.*
Theo. A. Kohn & Son (608 Fifth) To June 19: *Paintings, Lucy Aur-ing.*

Kraushaar Galleries (730 Fifth) June: *Recent American Paintings.*
John Levy Galleries (11E57) June: *English Landscapes.*
Lillienfeld Galleries (21E57) To June 6: *Group of American Artists.*
Macbeth Gallery (11E57) June: *Paintings by Contemporary Artists.*
Matlase Gallery (51E57) To June 6: *Recent Work, Alexander Calder.*
Metropolitan Museum (Fifth at 82) June: *Cartoons of the Day; Chinese Rubbings.*
Midtown Galleries (605 Madison) To June 13: *Drawings and Prints, Isabel Bishop; June 13-July 3: Small Paintings by American Artists.*
Milch Galleries (108W57) June: *Selected American Paintings.*
Montross Gallery (785 Fifth) June: *Group Show.*
Morton Galleries (130W57) June: *Group Show.*
Museum of City of New York (Fifth at 103) June: *"Men Against Fire."*
Museum of Modern Art (11W53) June: *"Road to Victory"; Wartime Housing.*
Museum of Non-Objective Painting (24E54) June: *Group Show.*
Newhouse Galleries (15E57) To June 15: *Nursery Paintings, Winifred Johnson.*
Newman Gallery (66W55) June: *Group Show.*
Newton Gallery (11E57) June: *English Portraits.*
N. Y. Historical Society (170 Central Pk. W.) June: *"America Calls."*
Nierendorf Gallery (18E57) June: *Paul Klee.*
Number 10 Gallery (19E56) June: *Group Show.*
Old Print Shop (150 Lexington) June: *"Honest Americans."*
Passedoit Gallery (121E57) June: *Gallery Group.*
Perls Gallery (32E58) June: *Season in Review.*

Pinacotheca (20W58) June: *Work by Alex Rodin.*
Primtives Gallery of Harry Stone (555 Madison) June: *American Primitive Paintings.*
Public Library (Fifth at 42) June: *Artists and the Dance.*
Puma Gallery (59W56) June: *New Paintings by Puma.*
Rehn Gallery (683 Fifth) June: *Summer Show.*
Paul Rosenberg & Co. (16E57) June 2-27: *Claude Monet.*
Salmagundi Club (47 Fifth) June: *War Paintings, Posters and Drawings.*
Schaeffer Galleries (61E57) June: *Old Masters.*
Andre Seligmann (15E57) To June 13: *Paintings by Leading American Artists.*
Jacques Seligmann (5E57) June: *French and Italian Paintings.*
60th Street Galleries (22E60) June: *Decorative Paintings.*
Stern Galleries (9E57) June: *Group of American Artists.*
Seuben Glass, Inc. (Fifth at 56) June: *Antique English Glass.*
Studio Guild Gallery (130W57) To June 13: *Paintings by Harve S. Stahl, Laura Wiltzie Lake.*
Vendome Gallery (23W56) To June 6: *Five-Man Show; June: Summer Offensive.*
Wakefield Bookshop (64E55) June: *Summer Group Show.*
Weyhe Gallery (794 Lexington) To June 27: *China at War.*
Whitney Museum (10W8) June 13-30: *Sculpture, Artists for Victory.*
Wildenstein & Co. (19E84) To June 6: *Paintings, Carlos De La Torre; Drawings, Ramon Gomez Cornell.*
To June 10: *Federation of Modern Artists.*
Howard Young Gallery (1E57) June: *Old Masters.*
Zborowski Gallery (61E57) June: *Modern French Paintings.*

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